

BILLY JACK

(Formerly Titled: "Freedom School")

Final Shooting Script

by

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1 EXT. MAIN STREET - DAWN 1

A police car glides down to Main Street, past a sign that reads:

WALLICH
Pop. 7,419
Elev. 5,300 Ft.

2 EXT. SIDE STREET - DAY 2

Large oak trees shade the street and the old style houses which jolt us with memories of America as it was in the 20's and 30's. Not ten new houses have been built in Wallich in the 1960's.

(SOURCE SONG - Sheriff's stereo in car)

PICK UP SHOT- SHERIFF'S HAND PUNCHING TAPE RECORDER

3 EXT. HOUSE - DAY 3

Over shoulder POV of police car driver. A man is coming out of the back door of the house with a rifle. Heading to the dust caked 1964 Dodge in his gravel driveway. He opens the car door and throws the rifle in the rear. His crisp khaki shirt has a badge on it that reads "Deputy Sheriff," but his blue jeans pants and red and black checkered hunting cap are not official uniform. He looks up as the police car enters his driveway and the driver gets out. It is the Sheriff.

4 SHERIFF COLE 4

is a paradox. He looks like an elected small-time sheriff... and yet, he has a cut about him that spells integrity. His uniform, while not Marine crisp, is not disheveled either. The Deputy is puzzled with his boss' appearance.

DEPUTY
Mornin', Cole. What brings you
out here at this hour?

SHERIFF
They found your daughter.

The Deputy takes this as if it's happened before.

(CONTINUED)

4 CONTINUED:

4

DEPUTY

Oh? Where this time?

SHERIFF

Haight-Ashbury again. They're
flying her into Phoenix. You
wanna take the car and go get her?

DEPUTY

When?

SHERIFF

Now!

DEPUTY

I can't. Posner just called. He
says for me to be down at the ranch
in half an hour.

5 The Sheriff looks at him for a moment, and anger
crosses his eyes. 5

SHERIFF

It's illegal for anyone to hunt
wild mustangs, Mike. Especially a
deputy sheriff... you know that!

DEPUTY

I also know that when Posner says
jump in this town, a lot of people
have to jump... including me.

SHERIFF

What about Barbara?

DEPUTY

I'll be back before she gets here.

6 The Deputy starts into his car. 6

SHERIFF

Oh, Mike!

7 Mike turns back and looks at the Sheriff. 7

SHERIFF

How much are the dog food
companies paying for mustang
meat now?

(CONTINUED)

7 CONTINUED:

7

DEPUTY

About six cents a pound. Why?

SHERIFF

I was just wondering if your
daughter would think it was worth
it.

8 The Sheriff gets in the car and backs out, heads 8
down a residential street and out on to the highway.

9 EXT. COUNTRYSIDE - DAY 9

A helicopter shot starts on the police car on the
road, pulls up and away. The highway winds into the
mountains and we see that the entire town is sur-
rounded by and built into a huge pine forest in the
red canyons of this high Arizona desert.

10 The CAMERA CONTINUES to go up through the beautiful 10
green pines, across a blue sapphire lake and out over
the edge of a canyon that seems to sweep out forever
below.

11 EXT. CANYON - DAY 11

As the HIGH SHOT moves closer down the canyon we
become aware of the silence, and have a sensation of
trespassing on some private and silent preserve kept
only for God. The CAMERA breaks over a ridge and in
the distance some tiny specks on the canyon floor
catch our eye. The specks are barely moving then we
see them clearly... MUSTANGS.

12 CLOSEUP of the horses. All colors of the west... 12
Sorrel, red, black, mouse grey and a creamy palomino.
The mouse grey stallion takes a few tentative steps,
sniffs the wind and snorts... danger is coming.

13 EXT. CANYON FLOOR - DAY 13

Two flatbed trucks roll across the canyon, kicking up
a dust trail a mile long. A half dozen COWBOYS fill
the flatbeds and are hanging on to the old tires that
are scattered about the bouncing truck.

14 The driver of the lead truck, BERNARD POSNER, 19, 14
glances in his sideways mirror and notices the huge
dust trail behind.

BERNARD

Shouldn't we slow down, Pa? What
if Billy Jack sees our dust?

15 Deputy Mike, sitting next to Bernard, gives an 15
anxious glance at STUART POSNER, a solid hunk of
weather hard man, toughened from forty years of ranch-
ing.

POSNER

(smiling sarcastically
to himself)

I don't give a damn if he does.
This time we're ready for him, right,
Mike?

The Deputy shifts nervously.

16 EXT. MOUNTAINS - DAY 16

The mares and colts begin to stir. The stallion
prances nervously - snorts a warning. Then he whinnies
a command, enforces it with a few quick nips on his
mare's flanks. Danger... and coming fast. The
canyon explodes in dust. Over this SHOT of the horses
running come the:

17 TITLES (SONG OVER TITLES) 17

Over the following credits we have a SUPERIMPOSED
SERIES OF MONTAGES of the mustangs running at full
speed at one of the last free spots on earth.

18 The band surges down the canyon wall at top speed, 18
wild-eyed and snorting. The stallion precedes them,
hangs behind them, moves to each side of them, always
turning and watching for the pursuers.

Once again, we witness the eternal conflict between
freedom and man's greed.

The rest of the titles play over these marvelous SHOTS
of this beautiful herd of horses in flight.

19 Over the last title we HOLD on a LONG SHOT, seeing 19
the horses three miles away in a graceful silhouette
on the western horizon.

20 Relentlessly pursuing them, the trucks drive them 20
down the canyon to a flat dead end.

21 In the stillness at the end of the canyon the 21
lathered, heavy breathing horses wait. The trucks
come to a halt.

22 The men strap themselves in the harnesses that will 22
keep them from falling off, as they try to kassi the
horses; they are a strange mixture of small town and
ranch costuming.

BERNARD

There's almost a dozen of 'em, Pa.

MIKE

And the stallion. I didn't think
anyone but the Indians ever saw him.

BERNARD

Pa did. Four years ago. Didn't
you, Pa?

POSNER

Yeah! This time it'll be different.
(shouting)
All right! Let's go!

23 A horrible scene follows. The trucks pursue the 23
little horses, pull up alongside and the men throw
lassoes over their necks, which are connected to over-
sized tractor tires.

24 CLOSEUP - A horse, running for its life and pulling 24
the heavy tire behind it, quickly breaks its wind and
pulls up exhausted -- legs spread, head hanging,
foaming at the mouth, he can't move.

25 Then five or six men surround the horse, all roping 25
him from a different position. They dig in their
heels and hold tight as the terrified animal thrashes,
kicks, and fights for his life.

26 Shortly, white lather covering his body and his own 26
foam choking his nostrils, the horse collapses, only
to be quickly tied and staked to the ground.

27 EXT. CANYON - DAY

27

Bernard pulls his truck up alongside a mare with its terrified colt running alongside. It is enmeshed in a web of ropes and then -- its insides heaving as if to burst -- is broken to its knees and tied. The baby colt whinnies and nuzzles its helplessly staked mother.

28 The scene is sickening. Soon all but the stallion are trussed to the ground. All of the men move in for the kill... except Bernard, who stays in the truck. 28

POSNER

Bernard! Get out here and take a rope.

29 Bernard, obviously frightened to get that close reluctantly does as he is told. 29

30 DEPUTY MIKE 30

I don't know, Mr. Posner, you know what Billy Jack thinks of that stallion. I don't wanna even think of what he's gonna do if he finds out...

POSNER

... then don't think about it. Get over on that side of 'im.

31 The stallion is magnificent. His fight -- incredible. For almost an hour he struggles desperately to keep his freedom. 31

32 Time and again he charges into one side of the circle, scattering them, only to have them gather up the ropes as soon as he turns his attention to the other side of the circle. 32

33 At one time he charges toward Bernard, who lets go and runs. His cowardice results in the man next to him being kicked. 33

34 The stallion is brought under control and the man is not hurt too badly. Posner leaves his line and walks over to his frightened son. 34

35

POSNER

35

You rotten, lousy coward. A man almost got killed 'cuz you ain't once got the guts to at least act like a man.

Without another word he wallops him hard across the face with the back of his hand.

POSNER

Now go on. Get back in the truck where it's nice and safe.

36

Bernard, his humiliation complete, does as he is told.

36

37

It sickens us as the great animal sags to his knees, rises, struggles again, sags and finally collapses on the ground. Beyond exhaustion, his legs are tightly trussed and he is firmly staked to position.

37

38

As they tie the last knot, Posner tries to stroke the horse's head in genuine admiration.

38

POSNER

Four years ago I drove this son-of-a-bitch into a corral. He killed two of my best studs, kicked through the fence and got away... but, sooner or later I knew I'd get him.

Posner looks up.

PICKUP SHOT - KILL AT LEAST ONE OR TWO OF HORSES

39

The men are not listening. Their attention is focused on something way off in the distance.

39

40

Posner looks. He can see nothing.

40

41

POSNER'S POV

41

The CAMERA SCANS the horizon. Nothing.

42

CLOSEUP - THE MEN'S FACES

42

They are frozen in fear. Of what? Something is coming.

43 It is deathly still. Only the crickets and the heavy 43
breathing of the stallion can be heard. Then we
could swear that we hear dimly, Arapaho war drums.
No. The canyon walls echo horse hoofs, walking slowly
and methodically toward us.

44 The heat rising off the valley floor gives off a 44
mirage-like effect, and a wavering ghost-like figure
of a horse and something on it begins coming into
focus.

45 Still no one moves. 45

46 The figure is moving closer. We can perceive the 46
form of a rider on a horse.

PICKUP SHOT - VAGUE FORM ALMOST A MEANINGLESS CUTAWAY

BERNARD

It's Billy Jack.

DEPUTY

I told you he'd find us.

47 Dressed in cowboy denim, the rider almost seems to 47
float on the back of the black stallion. A broad
rimmed hat shades his deep brown eyes; strange and
mysterious, alternately warm and ice cold, no one
will ever get to know what really lies behind them.
The cut of his body... strong and husky, especially
the face with a fine hard western edge to it. He
rides right up to the edge of the group.

48 As he stops the horse, he reaches forward and slides 48
his rifle out of its sheath. Holding the cock lever
only, he lets the gun fly away from him, snap back,
and then lays it casually across his saddle again.
He says nothing.

49 Fifteen seconds. Thirty seconds. A full minute. 49
No one moves. Not a word is spoken. Only the
desperate breathing of the horses.

50 Posner can bear it no longer. 50

POSNER

Mornin', Billy.

51 Billy, outwardly very calm, merely stares at Posner. 51
After a long moment his eyes turn and look to the
left.

52 CLOSEUP - STALLION 52

Chest heaving, foam pouring out of his mouth, saliva
all over the dusty ground... eyes bulging in terror.

53 Billy looks back to Posner. When he speaks it is so 53
softly that the horse's breathing almost drowns him
out.

BILLY

You're illegally on Indian land.

POSNER

We're sorry about that, Billy. We
got carried away with the excitement
of the chase and must've crossed
over without knowing it.

BILLY

You're a liar.

54 No one moves. They are not used to hearing Mr. 54
Posner being talked to this way... yet the strange
figure holds some great terror for all of them.
Slowly, some of the men inch toward their rifles and
shotguns. Bernard slides down in the truck.

55 Billy Jack seems unaware of their movement... yet 55
his thumb, slowly and casually, cocks the hammer on
the rifle.

56 POSNER 56

(indicating the
Deputy Sheriff)

We got the law here...

57 Billy looks contemptuously at the Deputy. 57

DEPUTY MIKE

(frightened)

... Uh... Mr. Posner. I have no
authority on a Federal Indian
Reservation.

(CONTINUED)

57 CONTINUED:

57

BILLY

When policemen break the law, then
there no longer is any law... just
a fight for survival.

58 As if on cue, three of the men move for their guns. 58
Billy has his rifle rigged so that the cocking lever
also serves as a trigger, and without ever moving
out of his saddle, fires with blinding speed --
shattering the stock of the first man's shotgun,
hitting the second in the forearm, and pointing his
rifle barrel right into the face of the third man,
who hasn't even got his gun to his shoulder. The man
hesitates.

BILLY

Drop it or die.

He looks to Posner. Will the tyrant order him to
knuckle under.

RANCH HAND

We outnumber 'im, Mr. Posner.

POSNER

You're making a big mistake, Billy.

BILLY

I've made them before.

59 The man drops his gun. They look more intensely to 59
Posner. This is a bit of a defeat for him. Billy
points the rifle right between Posner's eyes.

BILLY

On this reservation, I am the law...
and I'll tell you just once. Cut
those horses free.

60 Posner looks into Billy's eyes... soft and yet 60
dangerous at the same time... they are cold as ice.
Posner knows he will be the first to go.

BILLY

You know me, Posner. You know my
meaning.

POSNER

Cut 'em loose.

61 The men obey. The horses are cut free. The men
start to pick up their weapons...

61

BILLY

Huh uh! ... It's illegal to bring
weapons onto this reservation. Just
leave them in the dirt.

The men obey.

POSNER

Some day you're gonna go too far,
Billy. You're gonna make a big
mistake. And when you do... I'll
be there. You better believe that
I'll be there.

62 Posner shoves his cowardly son aside and takes the
wheel of the truck.

62

63 As they disappear in a cloud of dust, Billy moves
over the ridge to the horses. The stallion comes
over and Billy pats him gently.

63

64 The THEME MUSIC hits hard as Billy Jack and the wild
stallion head the horses down the canyon.

64

DISSOLVE TO:

65, 66 OMITTED

65,
66

67 EXT. DEPUTY MIKE'S HOUSE - DAY

67

The Sheriff pulls up in front of Barbara's house and
takes her to the door. Her dad, the Deputy we saw
in the opening horse scene, is waiting.

DEPUTY MIKE

Barbara, Barbara, Barbara...

68 He throws his arms around her. It's false. The
girl remains ice cold and does not respond.

68

DEPUTY MIKE

Thank you, Cole. I told you I'd
be back.

He shakes the Sheriff's hand.

(CONTINUED)

68 CONTINUED:

68

DEPUTY MIKE

We'll talk it out now and I'm sure
everything will be all right.
Thanks again, Cole.

The Sheriff leaves.

69 INT. DEPUTY MIKE'S HOUSE - DAY

69

Inside, BARBARA sits sullenly on the couch. The
Deputy doesn't know how to handle it.

DEPUTY MIKE

I bet you're hungry. Would you
like something to eat?

She still doesn't respond.

DEPUTY MIKE

You must be hungry, Barbara. How
long has it been since you've
last eaten?

BARBARA

Two days ago.

DEPUTY MIKE

Two days... no wonder you don't
look well.

BARBARA

I don't look well because I've got
hepatitis and a goddamned abscessed
tooth that is killing me.

70 The Deputy is stunned. He doesn't know how to
react.

70

DEPUTY MIKE

Well, let me call the doctor...

BARBARA

You can't. If you call the doctor
he'll insist on putting me in the
hospital.

DEPUTY MIKE

Well, if that's the best way to
cure hepatitis...

BARBARA

Not because of hepatitis... because
of the baby.

71 The Deputy is absolutely floored. He has a premonition of his whole world slipping out from under him. 71

DEPUTY MIKE

What baby?

BARBARA

The "it" baby. I'm pregnant!

72 The Deputy sits and stares at her. 72

DEPUTY MIKE

You little slut. I've been expecting it. How long?

BARBARA

Six weeks.

DEPUTY MIKE

Where's the father?

73 Barbara breaks into a crying laugh that comes off like fingernails scratching across a blackboard. 73

BARBARA

Oh bitch! Hang it up! That's beautiful! Where's the father? I don't even know who the father is.

The Deputy loses his temper, grabs his daughter and pulls her to her feet. He can't take what she is saying to him.

BARBARA

I don't know if the father is black...

74 The Deputy slaps her hard in the face... blood spurts... 74

BARBARA

.... white...

The Deputy slaps her again...

BARBARA

... or Mexican-American...

The Deputy slaps her brutally hard, knocking her down into the couch... her eyes closed by the blow.

(CONTINUED)

74 CONTINUED:

74

BARBARA

... You see, Dad, I was passed around by so many of those phony maharishi type guys, who kept telling me that love is beautiful...

She wrenches and starts to vomit, throwing up on the floor. The Deputy is too numb to react.

SLOW DISSOLVE TO:

75 INT. BARBARA'S KITCHEN - NIGHT

75

Later that night. The Deputy has cooked a fine supper. Barbara, her face swollen and bruised, only picks at it. The Deputy doesn't even try.

DEPUTY MIKE

Can you imagine what people will think of me? All the time you were gone they laughed... the Deputy's daughter, a hippy runaway. After all I've given you... playing mother and father... don't you care what people think of me?

76 Barbara doesn't answer. He gets up and takes some dishes to the sink, mumbling almost to himself.

76

DEPUTY MIKE

Maybe a chicano! Maybe a nigger! How could you possibly sleep with a nigger?

He turns back to his daughter.

DEPUTY MIKE

Well, you're not going to have that child. I'd kill myself before I'd let you have a black baby.

BARBARA

I won't have no abortion.

DEPUTY MIKE

The hell you won't.

BARBARA

It's my baby. I will do with it what I like.

(CONTINUED)

76 CONTINUED:

76

DEPUTY MIKE

You have a black baby and it would
be the end of your life, the same
as mine.

BARBARA

(furious)

Maybe it isn't black. Maybe it's
white and beautiful and I can do
with it what I want.

77 The Deputy charges over and pulls her to her feet. 77

BARBARA

What're you gonna do, Daddy?....
hit me again... really pound me up.
That'll teach me.

He's shook up -- lets her go. She sits down.

BARBARA

I'm so tired of you pounding me up.
I'm sick, Daddy. Would you please
call the doctor?

78 The Deputy looks at the red welts on her face where he beat her this afternoon. 78

DEPUTY MIKE

We'll call him first thing in the
morning.

BARBARA

My face will still show a beating
in the morning, Daddy...

DEPUTY MIKE

(shouting)

I said we'll call him in the morning!

BARBARA

And I said I'm not going to have
an abortion. Whatever it takes...
running away... or stickin' a knife
in you while you sleep... I am not
going to go through an abortion!

79 INT. BARBARA'S KITCHEN - NIGHT 79

Inside the Deputy's kitchen. It's midnight. The
house is dark and still.

(CONTINUED)

79 CONTINUED:

79

Barbara pauses outside her father's open bedroom door -- looks at him sleeping -- and then slips out the door dressed only in her jeans and blouse.

80 EXT. CANYON - DAWN

80

False dawn. The storm is just ending. Billy Jack pulls his truck down to the stream, gets out and checks a sore mare. As he starts to leave he notices a body huddled against a tree trunk. It is Barbara.

BILLY

Hey! C'mon. C'mon, Miss... can you hear me?

He can't wake her up. He looks at her bruised and swollen face. He picks her up and heads toward his truck.

81 INT. DOCTOR'S OFFICE - DAY

81

The DOCTOR steps out of the examining room where we can see Barbara lying on a table in the background. The Sheriff waits at the doctor's desk and Billy is standing off in the corner.

DOCTOR

She's pretty sick, but nothing that a lot of bed rest won't cure. The question now is what do we do with her. Another beating could kill the baby.

SHERIFF

I'm not sure that'd be so awful. Might be the best thing that could happen to her.

DOCTOR

Cole --

SHERIFF

Okay! Okay!
(to Billy)
Did anyone see you bring her in here?

82 Billy shakes his head no

82

DOCTOR

What are you thinking, Cole?

(CONTINUED)

82 CONTINUED:

82

SHERIFF

We can't send her home and Posner
would protect her father against
anything we could do, and we sure
can't hide her anywhere around here...

83 He trails off and they both look to Billy.

83

BILLY

... So you want to hide her out
at the Freedom School.

SHERIFF

Just until she gets well.

84 INT. EXAMINING ROOM - DAY

84

BARBARA

I ain't going to no damn school.

DOCTOR

It's either that or go on back to
your father. Besides, this is not
an ordinary school. It's a very
progressive school out on the Indian
reservation, run by a remarkable
woman. You'll like her.

BARBARA

The person hasn't been born that I
would like.

BILLY

What about her father?

SHERIFF

Her father thinks she ran away --
nobody here is going to tell him
any different.

85R EXT. SCHOOL - DAY

85R

A CLOSEUP of the hideous Kachina mask. The CAMERA
PULLS BACK to reveal a group of INDIAN KIDS in an
exciting Indian dance.

The Sheriff's car with Barbara and the doctor in it,
PAN past the CAMERA, CLOSE, ending in a WIDE SHOT
showing the vista of the school and the wide country-
side beyond.

(SONG)

(CONTINUED)

85R CONTINUED:

85R

We PULL BACK from the Kachina dance to reveal a dormitory and other kids in the background, coming out of the dorms, crossing the campus, etc. We PAN with the Sheriff's car and end up on a rock group holding their jazz session in the middle of the lawn as the Sheriff's car goes out of FRAME.

86R INT. ADMINISTRATION BUILDING - DAY

86R

The CAMERA IS TIGHT on a beautiful Indian painting. We ZOOM BACK to reveal the Sheriff walking in. FOLLOW him across to the administration counter, our CAMERA HOLDING in the f.g., a case full of incredible Indian jewelry, and in the b.g. we can see the paintings on the walls. The dialogue is voice over.

SHERIFF (v.o.)

Is Jean in?

BLACK GIRL (v.o.)

No... she's down at the corral.

CUT TO:

87R EXT. CORRAL - DAY

87R

A TIGHT SHOT of a barrel with a horse barreling right into our lens. It almost trembles the CAMERA as it goes around the barrel.

JEAN (v.o.)

Too narrow! Too narrow!

CUT TO:

88R EXT. CORRAL - CLOSEUP JEAN ROBERTS - DAY

88R

JEAN ROBERTS is for real. Dressed in a sheepskin jacket, jeans and cowgirl boots that are worn and faded... she's in her late twenties, her long, natural blonde hair, worn under her weather-beaten cowgirl hat, has never been tinted and a tan face with such a classic natural beauty, that she has no need to hide it under any makeup whatsoever. Her spiritual grace combines a powerful sexual quality and we can see instantly why these students regard her as sole mother to the world.

(CONTINUED)

88R CONTINUED:

88R

JEAN

(to KIT sitting next
to her on a horse)

She's too narrow. She lost at least
two seconds that time.

(shouting to girl
in ring)

If you wanna win... you'll have to
do better than 14 seconds. You
can't go into the barrel that close.

The Sheriff's car pulls up in the b.g. Barbara, the
doctor, and the Sheriff get out.

KIT

Could you show us how to loop out
at the beginning?

89R Jean takes off and expertly whips her horse around
the barrel. Coming to a stop where the horses rear
feet dig in and top part goes up in the air.

89R

BARBARA

You mean, that's the head of the
school? What's she doin'?

DOCTOR

Teaching some kids rodeo riding.
Anything any kid wants to learn --
they'll teach it to him.

SHERIFF

He told you it was a different kind
of school.

QUICK DISSOLVE TO:

90R EXT. CORRAL - DAY

90R

The Sheriff and doctor are talking to Jean. Barbara
sits sullenly in the back seat. Billy leans against
the rear of the car overhearing.

JEAN

I sure don't like it.

DOCTOR

I thought your doors were open to
any kid in trouble... any time...
no questions asked.

(CONTINUED)

90R CONTINUED:

90R

JEAN

That's not fair, Jim. Certain people in town are just dying for an excuse to close us down. You know that...

SHERIFF

... And Deputy Mike's daughter isn't just any kid.

DOCTOR

No, you're right, we had no right to ask you to take such a risk. Especially this one - no school could handle her.

JEAN

Oh?

DOCTOR

She's too hostile... really tough!

SHERIFF

... And the town is too terrified of your long haired, Commie dope fiends as it is...

JEAN

Well, what will you do with her? You can't take her back to Deputy Mike.

They know now that Jean is hooked.

DOCTOR

We'll have to, there is no other choice.

JEAN

Oh, hell! You guys are unconscionable!

SHERIFF

We'll even lie about having seen her...

DOCTOR

... And if Mike gets an idea to come storming out here... we'll get word to you ahead of time.

JEAN

Thanks a lot!

CUT TO:

91R INT. FILM CLASS - DAY

91R

The kids are looking at a remarkable homemade 8 mm film where a clay ball rolled in another clay ball breaks up into little figures who run around and smash each other and come back together again.

FILM TEACHER

Okay, that's wild, Susan, really clever. Let me show you how to speed up those frames.

The CAMERA DOLLIES THROUGH this class room which is really a large studio with a great deal of Indian art going on and slowly racks out across the hall to a class going on in improved drama.

(NOTE: The CAMERA ZOOMS in to a CLOSEUP shot of one of our principal kids.)

92
thru
113

OMITTED

92
thru
113

FADE OUT:

FADE IN:

114R INT. DRAMA CLASS - DAY
thru
118R

114R
thru
118R

A group of kids are doing an improvisation where two black boys are the owners of a group of slaves in the cotton fields who aren't working hard enough.

(NOTE: This is actually done by a group in San Francisco and will be done improvised here.)

While the kids are doing the improvisations, Jean is talking to HERB GILLA, the drama teacher, to the side of the room...

JEAN

(looking at Barbara)

No, no one has been able to get her participating yet, but her hostility's about to crack - she wants to belong... she needs to belong, she's really frightened.

HERB

Let's see what I can do.

He crosses to the group.

(CONTINUED)

114R CONTINUED:
thru
118R

114R
thru
118R

HERB

Okay, listen, this is great, really good, but I want to do something else for a while. I want to do one of those role-playing things where we have to learn to relate to each other by guessing what kind of role the other person is playing... and then relate to what he is feeling.

KIT

Oh, you mean where we send somebody out of the room and he has to come back in and try to figure out what's going on and who the rest of us are?

HERB

Yeah, how does that sound?

Some kids groan, some like the idea.

HERB

Okay, let's begin by sending Barbara out of the room and she will be the one who has to figure out what the improvisation is when she comes back.

BARBARA

I can't participate.

HERB

Why not?

BARBARA

Because I was sent here because I'm pregnant and knocked-up.

HERB

Okay! Let's build an improvisation around Barbara's pregnancy.

KIT

Yeah! I've got a good one!

BARBARA

That's the dumbest thing I've ever heard.

Barbara is floored by the ease with which the group accepts her social scandal. She didn't at all get the effect she had hoped for and she is escorted out of the room.

(CONTINUED)

114R CONTINUED:
thru
118R

114R
thru
118R

KIT

We'll pretend that we are on a remote Greek island, all the boys are monks and the girls are nuns and that we are here praying God will give us some sign as to how we can stop the world from plunging headlong into its own destruction and God - very unhappy with the way that mankind has screwed up His teachings - has decided to send us a new God. ... We can do it in the old church.

(NOTE: Go into improvisation with some of this explanation going over first part.)

CINDY

Cool... Barbara can be the new Virgin Mary.

GWEN

... and give birth to a new God.

(NOTE: This improvisation actually took place and will be done similarly to that style.)

In the middle of the improvisation, Barbara gives birth to a new God... this God can be either Martin or Gwen. They give us the teachings of the new God and He prepares to send it to heaven and they all kneel down for the last blessing, which is the Black Power salute, fist raised over head. Slowly and reluctantly... Barbara raises her fist over her head too... she now belongs.

119R INT. MESS HALL - NIGHT
thru
131R

(SONG)

119R
thru
131R

Most of the kids are scattered around the mess hall eating dinner. During the meal Gwen is standing on the dais at the one end of the room belting out a marvelous song.

In the rear, Billy Jack is sitting off to one side having finished dinner, watching the kids. SUNSHINE comes up to him.

SUNSHINE

Carol wrote a new song... about her brother... but she's too bashful to sing it.

(CONTINUED)

119R CONTINUED:

thru

131R Billy looks at the little blonde girl with Sunshine.

119R

thru

131R

SUNSHINE

In fact, she wrote two of them.

BILLY

All by yourself?

Jean comes up from behind the two girls.

SUNSHINE

Make her sing them, they're really good.

Gwen just finishes her song which the whole group had joined in at the end and everyone claps.

JEAN

Will you go up and sing it for us?

CAROL

I'm afraid to.

JEAN

Come on, don't be so bashful. You sing very well.

SUNSHINE

Come on, Carol.

CAROL

No, I don't want to.

JEAN

How about if we were to go up with you?

CAROL

Will you sing with me?

JEAN

I can't until you teach me the words. Come on.

Jean takes Carol up to the front. As they go we hear people say: "Hey, Carol's got a new song, etc."

Jean mounts the platform and Carol sits next to her with her guitar and starts to pick it up.

JEAN

Carol has written us a new song.

(CONTINUED)

119R CONTINUED: (2)
thru
131R

119R
thru
131R

CAROL

Two of them...

Jean laughs and hugs her.

JEAN

I'm sorry, two of them. She's
going to sing them for us.

CLOSEUP of Kit and Barbara and one or two others.

KIT

This whole idea of doing your thing
at dinner came from a Benedictan
monastery, somebody visited there
and every night after dinner, anyone
who wanted to read, sing, or share
anything at all, just did it.

(SONG)

On the platform Carol starts her song. It is very
good. Martin comes back with Billy Jack.

MARTIN

When you go through that ceremony
to become a snake priest... don't
you have an apprentice way down the
foot of the mountain? I mean when
you're up being bit by the snake?

Billy just looks at him.

MARTIN

I would like to be your apprentice.

BILLY

An apprentice has to be able to
strip himself of all his ego drives
and become pure enough to let the
spirits possess him...

MARTIN

My grandmother was a Kachina. They
say the spider man came and worked
through my grandfather. He was a
medicine man.

Billy looks at him, obviously liking the boy and not
trying to give in too easily.

BILLY

Do you believe in the spirits?

(CONTINUED)

119R CONTINUED: (3)
thru
131R

119R
thru
131R

MARTIN

One night, when I was a boy, one
came and left a bow and arrows on
my bed.

Billy looks at the boy and is pleased.

BILLY

A lot of people think things like
that are nonsense.

MARTIN

I don't.

Back on the stage, Carol and Jean are finishing the
song that has been joyously received.

JEAN

Now we've got to have Carol sing
the other one. This is the second
song Carol wrote all by herself,
you can do.

Carol starts her second song as Jean goes back to Billy.

(NEW SONG)

A red-headed girl, swelling her breasts out, jumps up
and interrupts Jean and has some conversation with her.
Barbara is looking at her quizzically.

BARBARA

She just doesn't fit, that kid.

KIT

We call her Cheesecake. They say
she's retarded or something. She
thinks she's Jayne Mansfield and
the whole world is Hollywood in the
1940's.

DISSOLVE TO:

132R EXT. QUADRANGLE - NIGHT

132R

The CAMERA OPENS on the backs of Jean and Billy walk-
ing away from us, PULLS BACK until we see that we are:

133 INT. GIRLS' DORMITORY - NIGHT

133R

Barbara is looking out the window at Jean and Billy
walking away. Several of the other girls are sitting
around their bunks. Kit is plucking at her guitar.

(CONTINUED)

133R CONTINUED:

133R

(NEW SONG)

BARBARA

Do they love each other?

KIT

Nobody knows.

Barbara looks to Kit.

BARBARA

What do you think?

Kit just smiles.

134R EXT. QUADRANGLE - NIGHT

134R

BILLY

(studying)

What are you so worried about?

JEAN

Who said I was worried?

Billy tilts her head up.

BILLY

When you look at the floor - a dead
give away - you know you can't hide
anything from old faithful Indian.

Jean laughs.

JEAN

I'm worried about the kids going
into town tomorrow. It's going to
be a lot of trouble.

BILLY

Well, just tell them they can't go.

JEAN

You know I can't do that... the
kids have to be responsible for
making their own decisions. Even
if I had the power to overrule
their decisions, then they really
wouldn't have the power to make
any decisions, would they? It'd
just be make believe.

(CONTINUED)

134R CONTINUED:

134R

BILLY

The only time my kid is really in trouble is when he lets someone take away his dignity... Don't worry, they'll be alright.

135R INT. DORMITORY - NIGHT

135R

Barbara looks from them up to Kit.

BARBARA

They do love each other.

136R EXT. QUADRANGLE - NIGHT

136R

JEAN

It's funny, isn't it? Everybody in town fears you, and I guess that's good, because if they didn't fear you, they would harm our school and the Indians even more than they do now!

BILLY

Power is the only thing those who hold power understand.

JEAN

... But it's so lonely that way...

Billy stops and looks at her.

JEAN

Where there is power, there can never be any love... and where there is love, then there is no need for power.

Billy looks at her for a long time.

BILLY

Don't worry about tomorrow. What's supposed to happen, will happen. All the worry in the world can't change that.

DISSOLVE TO:

137 OMITTED

137

138 EXT. BUS - DAY

138

The kids are all getting on the bus and heading into town. They wave goodbye to Barbara, who stands outside the window, as the bus pulls off, Barbara turns and walks off down the road.

139R INT. BUS - DAY

139R

We have a SERIES OF SHOTS of the kids riding into town on the bus singing.

140 EXT. TOWN - DAY

140

Bus pulls into town. Kids get off and scatter. Townspeople look.

DISSOLVE TO:

141
thru OMITTED
148

141
thru
148

149 INT. BARBERSHOP - DAY

149

The Sheriff, getting a shave, is the only one in the store not watching the kids embark from the bus.

BARBER

When are we gonna do something about those weirdos, Cole? Before or after they start burning their draft cards?

1ST CUSTOMER

No, he's waiting till some of our kids start going out there and start smoking pot -- right, Cole?

SHERIFF

(sarcastically)

Nope! Soon as I'm done with my shave I'm gonna go out and shoot three or four of 'em... show 'em who's boss.

150 We haven't noticed Posner, sitting in the corner watching the Saturday game on TV.

150

(CONTINUED)

150 CONTINUED:

150

POCSNER

Maybe that's not such a bad idea,
Cole. Crack down hard before any
trouble begins and you don't ever
have any trouble.

1ST CUSTOMER

That's right. If you want law and
order, you gotta be willing to
crack a few heads for it.

SHERIFF

That's well and good, gentlemen,
but it's still a free country and
they have a right to be here as
long as they don't break any laws...

BARBER

At least they could ship all those
long haired queens to Vietnam so
all our decent kids that are doing
their fighting could come on home.

(DIRECTOR'S NOTE: Maybe have this line come over
walking outside during cut.)

151 INT. BOWLING ALLEY - DAY

151

(SONG)

All but Bernard are up at the window, beer and booze
in hand, gaping at the girls getting off the bus.
Bernard sits coolly in the booth, sipping his beer.

152 CISSIE, 'Cheesecake,' in an unbelievably tight jersey 152
sweater, really throws it out when she notices the
boys watching her from the bar window.

153 The guys go nuts with hooting and hollering. Some 153
run to the open door and call out.

JOHN

(hollering)

Hey, tomato! C'mon in. I'll
buy you a drink and we can make
a little catsup.

FRED

Hey! Hey, look at Mr. Cool here.
He's above all this gush - right,
Bernard?

(CONTINUED)

153 CONTINUED:

153

BERNARD

What's to get excited about? That pig would go to bed with a fire hydrant if it tipped its cap!

JOHN

Hey, honey! My name is fire hydrant! Does that help?

154 DINOSAUR, trying so hard to be accepted as one of the guys, yells out.

154

DINOSAUR

C'mon over and you can light my fire!

155 The guys break into laughter at Dinosaur's poor attempt.

155

156 Cindy and Kit, just helping Sunshine and Carol off the bus, have been watching Cissie who has sauntered on up the street as if she never heard a thing.

156

KIT

She really asks for it. I'll bet she would go with a fire hydrant.

CINDY

Not a chance. She throws it around but underneath she's scared to death. I'll drop these off at the post office and meet you in the ice cream store.

157 As Cindy walks across to the post office.

157

158 John hollers to the rest

158

JOHN

Wow! Is that class or is that class?

159 Cindy, in a short, white mini coat, white boots, long hair flowing straight down and sun glasses propped up on top of her head, looks every bit like the creamiest model we've ever seen on the cover of Seventeen.

159

160 The guys go wild. Even Bernard comes over to look. 160

BERNARD

(always trying to
be above it all)

I've seen better.

JOHN

Aw! Bernard - you're so full of
crap!

FRED

No, he was! Remember, Bernard's
been to the big city... but us?
We're just a bunch of farm boys.

JOHN

I guess you're right! A smooth
operator like yourself, you could
handle a cool chick like that --
couldn't you, Bernard?

DINOSAUR

Wadda you guys always cut Bernard
for? Of course he could handle her...
couldn't you, Bernard?

BERNARD

(to John and Fred)

You guys really think you're smart
asses, don't ya? You wanna make
it worth my while?

FRED

She's not one of those little Indian
hookers, Bernie -- waving a five
dollar bill under her nose ain't
gonna do it.

BERNARD

Just get up your money, like say,
fifty bucks?

FRED

Covered.

161 Bernard is shocked. He didn't think they'd accept 161
such a big bet.

BERNARD

Where'd you get fifty bucks?

FRED

Thought we couldn't cover it, huh?
Want to chicken out?

(CONTINUED)

161 CONTINUED:

161

DINOSAUR

Don't get sucked in, Bernard.

BERNARD

Dinosaur, get the car.

162 EXT. MAIN STREET - DAY

162

Cindy drops the letters in the postal box and turns to find her way blocked by Bernard's arm. She's been in situations like this before.

BERNARD

Howdy. My name is Bernard Posner.

CINDY

Oh, really?

BERNARD

Really.

163 From the bar, the guys are watching intently.

163

164 CINDY

164

Is that supposed to mean something?

BERNARD

Around here you hear the name Posner quite a bit.

CINDY

Really? That's interesting, because my name you hear quite a bit... and not just around here either.

BERNARD

(confident he is
succeeding)

No foolin'? What's your name?

165 Cindy raises her sun glasses up above her eyes, smiles sweetly and says:

165

CINDY

Up.

BERNARD

Up? That's an odd name. What's your last name?

(CONTINUED)

165 CONTINUED:

165

CINDY

Yours! Up... Yours!

She drops her glasses into place and knocks down his arm as she brushes past.

166 The guys across the street roar with laughter.

166

167 OMITTED

167

168 INT. CANDY STORE - DAY

168

A CLOSEUP of a tray of taffy apples. Hands come in and take them out. Several kids from the school... like small children... are happily buying caramel and taffy apples... a delightful treat that still exists in Wallich.

169 EXT. MAIN STREET - DAY

169

The kids are milling about Main Street, eating ice cream, shopping, looking in the store window.

170 Cindy catches up with Kit and Martin and the two little girls. Just outside the ice cream store, several of the Indian kids are standing off as if something is wrong. Cindy looks to Martin for an explanation.

170

MARTIN

They are afraid to go in. Indians aren't allowed in some of the stores here.

CINDY

What d'ya mean, not allowed? I don't see any sign or anything.

KIT

Indians don't need a sign. They know damn well where they're not allowed to go.

CINDY

Then how come you're going in?

KIT

'Cuz we like ice cream.

171 INT. ICE CREAM STORE - DAY

171

(SOURCE SONG)

Their entrance into the store makes the air very tense. After serving several white kids, the MAN behind the counter turns and goes over to wash some dishes when Cindy and Martin and Kit step forward. They wait. He makes no move to serve them.

172 Kit and Cindy and Martin continue to wait. Martin 172
calls to the other husky CLERK who is taking inventory.

MARTIN

Could we get some ice cream, please?

173. Neither man bothers to answer. Their attention is 173
so focused on the clerks that they fail to notice
Bernard and Dinosaur come in and slip quietly into a
booth near the bakery goods section. Martin loses
his patience.

MARTIN

Look! We'd like to buy some ice
cream cones, please.

OWNER

I told you, we just ran out of cones.

174 Cindy goes around the counter and pulls out the 174
carton filled with cones.

CINDY

You're a liar.

175 The owner is furious. Without even bothering to dry 175
his hands, he charges at her...

OWNER

You smart little punk...

BERNARD

Hold it! Hold it! There's no
need for all this violence. It's
a simple problem really. You
worked hard to own your store,
Harry, and you feel that you should
have the right to serve whoever
you want, right?

176 The owner nods. The other clerk takes a place along- 176
side of Dinosaur.

BERNARD

While Little Miss Up Yours here
feels that if she wants you to
serve her non-white friends...
well, you damn well better serve
her non-white friends. Isn't
that the crux of the argument?

177 Bernard looks to both. Neither answers. 177

BERNARD

Well, that doesn't seem like an
insurmountable problem. Dinosaur,
bring me some of that flour over
there.

178 Dinosaur brings over a scoop full of flour. 178

BERNARD

A simple solution is to simply
make Miss Up Yours non-white
friends, white...

179 He throws the scoop full of flour all over Kit's 179
face and hair. She looks at him for a moment and
then slaps him flush in the face as Cindy comes run-
ning around to help.

180 The clerk grabs Kit and Dinosaur catches Cindy; 180
though they furiously kick and thrash, both men are
much too strong for them.

BERNARD

What's the matter, boy? You gonna
let the women do your fighting?

MARTIN

Come on - let's get out of here.

181 Martin starts to go, but Dinosaur blocks his path. 181

BERNARD

You know... I'm always suspicious
of you pacifist types... that it's
just a fancy way of covering up
that you're yellow.

(CONTINUED)

181 CONTINUED:

181

MARTIN

Please. This won't accomplish anything. We'll just leave...

BERNARD

Oh no. Our good deed's not done. As for the little one here...

182 Sunshine stands terrified. Bernard takes another 182
scoop of flour and dumps it all over the black child's
head. Martin moves and Dinosaur knocks the much
smaller Martin out cold. Bernard pours flour over the
fallen Martin.

BERNARD

There now. Everybody's white...
so Harry, why don't you serve
everybody an ice cream cone?

183 He looks up. The girls have stopped struggling and 183
are staring at the door. So is the owner and everyone
else. Bernard turns. Standing quietly in the doorway
is Billy Jack.

BERNARD

God damn it, Tonto, you sure got
a way of sneaking up on people.
Doesn't he, Dinosaur?

DINOSAUR

Huh?

BERNARD

Only this time you're in our
territory -- with the sheriff
nearby.

184 Billy stares a long time before moving. Cindy and 184
Kit take the two girls and move to one side. Billy
walks over and stands before the three men. He
looks at one, then the other, then the third. He
deliberately turns his back on the three and looks
at the two girls covered with flour.

BERNARD

(to a kid in
the doorway)

Get my dad!

185 The kid starts to go.

185

BERNARD

...and the sheriff!

BILLY

(his back still
to Bernard)

I want you to know, Bernard, that
I try...

186 No one seems to know what he is talking about or to
whom...

186

BILLY

...when Jean and the kids at the
school tell me that I must control
my temper and turn the other cheek --
Be passive and non-violent, like
they are -- I really try.

187 With his back still to Bernard and the other two,
his inner rage is mounting as he looks at the two
girls covered with flour.

187

BILLY

(looking at Kit)

...but when I see this beautiful
Indian girl, of great spirit...
degraded like this...

(looking at
Sunshine)

And when I look at this little
child who is so special to me,
I call her 'God's Gift of Sunshine'
and when I think of how she has
to carry this moment of savagery
in her memory for the rest of her
life...

(looking at Martin)

And when I see this boy I love...
laid out by this big ape here...
I just go berserk!

188 His last word is almost a scream, as he whirls and
drives a karate thrust deep into the clerk's solar
plexus, knocking him out. In almost the same motion,
he thrusts a karate kick at the Dinosaur's groin,
whirls and gives him a second, more powerful reverse
kick, deep into his stomach. Dinosaur drops to his
knees and gasps for air.

188

189 He grabs Bernard by the chest and belt and throws 189
him over his shoulders with such strength that
Bernard clears the counter and hits the wall, upside
down. He bounces off onto the floor, unconscious.

190 Billy turns to the owner, rage still in his eye, the 190
terrified owner immediately moves to the cones, his
fumbling hands out of control.

OWNER

Yes sir, Billy. Ice cream for
everybody. On the house. On me.
I don't want any more trouble.

191 Billy looks back to Sunshine, goes over and comforts 191
her. Kit, Carol and Cindy warn him to leave. He
starts to rise, looks out.

192 EXT. PARK - DAY 192

The park is empty. Billy's jeep is deserted. A
hand comes IN FRAME and rips distributor wire off.

192A INT. ICE CREAM STORE - DAY 192A

Billy sits down, takes off his boots, starts out the
door.

192B EXT. PARK - DAY 192B

Billy Jack walks to the park, is surrounded by a
dozen cowboys. Posner gets out of his car and walks
to Billy Jack in the center.

PICK UP SHOT OF CAR PULLING INTO DRIVERS SPOT

POSNER

Big Indian Chief -- so special --
so above the law, you can just do
as you please. I told you you'd
make a mistake... and I'd be
waiting.

193 He moves to Billy as another four or five of his men 193
come in and block off the door. Over a dozen men now
form a crude circle around Billy.

(CONTINUED)

193 CONTINUED:

193

1ST MAN

Watch his feet. He'll kill you
with his feet.

POSNER

He can use all the feet he wants.
(to Billy)
Do you honestly think your Green
Beret karate tricks are going to
hold off all of us?

194 Billy looks at all the men.

194

BILLY

Doesn't look like I have any
choice, does it?

The men move in closer.

POSNER

No you don't. This time you're
going to get yours good.

BILLY

Then the only question is when
do you want yours...now or later?

195 Posner can hardly believe his gall -- and admires it. 195
He laughs to the men and turns back to Billy.

POSNER

(still laughing)

Now!

BILLY

You've got it!

(DIRECTOR'S NOTE: Get shot of Posner being helped
back to car - guy helping gets
tire wrench - Posner says 'I'm
all right - here - take this!
Kill that son-of-a-bitch, kill
that Goddamn Indian')

196 He drives his karate thrust deep into Posner's
stomach. Posner wrenches over. Billy is slammed
from behind and set upon by Posner's wolves, as if
he were a piece of meat.

.196

197 What follows is a savage fight in the manner of that 197
great barroom brawl in "Shane". Billy Jack's remark-
able karate expertise enables him to viciously attack
and cut down one man after another... but each time
they get a piece of him and, slowly but surely he
grows weaker and more battered and they move in for
the kill. Posner, vomiting in the corner, notices
Billy finally go down.

198 Several men come forward and kick Billy in the back, 198
the stomach, and the head. Billy is certain to be
killed.

199 One man, in the mad scramble, slugs the sheriff on the 199
chest. The room stops dead. He looks in shock at
what he's done. No one hits Sheriff Cole! Meekly he
backs off, embarrassed.

SHERIFF

(walking from one
to the other)

Johnny, how are you doing? Ben...
I hear you got a new foal out at
your place... Howdy, Al, how's that
new Olds workin' out?... Pete...
Well, I think we've done enough
damage for one day, don't you?

(to the Deputy)

Mike, take care of Billy Jack...

(to all)

All right... let's everybody go
home and take a hot bath.

200 He starts to supervise Billy's being taken out. 200

OWNER

Wait a minute! Aren't you gonna
press charges?

201 The sheriff looks at him and around the room at the 201
entire shambles.

SHERIFF

Where would I begin?

DISSOLVE TO:

202R INT. COUNCIL ROOM - DAY

202R

Jean is sitting in front of a semi-circular table
that has six or seven city council members sitting
around it.

(CONTINUED)

202R CONTINUED:

202R

The council members are reading a prepared statement and each has a microphone in front of him. In the middle of the group is a stern man who is presiding and we are not sure whether this is a council meeting, a court hearing or what. Posner and the doctor are two of the men on the council. The meeting hall is filled with students from the school as well as Sheriff Cole who is off to one side.

CAMERA scans the room, the children, the faculty, etc. And then moves in closer on Jean's face as she reads her statement.

(Jean here reads her prepared statement regarding the principles of the school and what they are trying to accomplish at the school.

203R The way this will be shot is, we will begin by shoot- 203R
thru ing Jean and have a lot of different shots of all thru
208R kinds of things going on at the school. We will 208R
carry Jean's voice over these shots. There will be
shots of the drama class and the music class, the kids
in the kayak on the Colorado River, horseback riding,
kids marching, demonstrating, working in Vista program,
etc.

On some of these occasions I wish to use the technique of even hearing the scene that's on the screen at the moment and its dialogue going on simultaneously with Jean's voice over the dialogue.

209R At one point, one of the council members objects 209R
strenuously to something Jean is saying and gets into
an argument. Jean and he reply back and forth and
other kids join in. This argument can go right over
more shots of other activities going on. End result
is Jean continues reading over all this hubbub.)

At one point we will move in to a CLOSE UP of Posner, sitting on his table. Deputy Mike will come around behind him and say the following:

MIKE

If she gets away with this how
will I get a search warrant to
go out and see if Barbara is out
there?

(CONTINUED)

209R CONTINUED:

209R

POSNER

She's not going to get away with anything.

MIKE

I want Barbara back. Please help me get that search warrant.

POSNER

You'll have it. Now sit down and relax.

We go back to Jean finishing her speech and at the end of it, the city council members object to many statements and an improvised argument breaks out between the council and students that I wish to photograph cinema verite style.

CUT TO:

210 EXT. CORRAL - DAY

210

Martin is preparing to ride with the trick horse.

CAROL

Billy Jack said you shouldn't ever practice alone.

MARTIN

I can practice.

SUNSHINE

Don't, Martin. You're not supposed to.

MARTIN

You do and it'll be the last thing you tell.

211 Martin gets on the horse, starts around the ring and tries the somersault, hanging over the side. He teeters, almost falls, at the last second catches his balance and grabs on for dear life. He manages to get the horse under control.

211

CUT TO:

212R INT. COUNCIL ROOM - DAY

212R

At this point, Christine gets up and blurts out that she wants to learn how to belly dance, stops the council cold and the chairman demands to know what on earth she's talking about. What does she mean belly dance?

CHRISTINE

I mean belly dance, you know,
like in Egypt. It's as meaningful
as all the rest of this gibberish
and I would like to teach you how
to do it.

At another point, a student gets up and reads a speech. At the end he demands to know who the author is... Dick Nixon, Spiro Agnew, Lyndon Johnson... and then shouts:

STUDENT

I'll tell you who it is, it was
written in 1932 and the author
is Adolf Hitler.

213R The entire place breaks out into pandemonium, shouting condemning, etc. The chairman pounds for control.

213R

CHAIRMAN

For the last time. Do you still
refuse to honor our request to
keep students from the Freedom
School out of our town except
on Saturdays and then only in
groups of six or less? Do you
still refuse this request?

JEAN

We refuse it because it is clearly
unconstitutional and neither I
nor any self-respecting citizen
of this country could possibly
adhere to such a request.

214R The place again breaks into pandemonium, the kids cheer.

214R

FAST DISSOLVE:

214R CONTINUED:

214R

The chairman is reading his statement.

CHAIRMAN

In view of the violence of the episode at the ice cream store, and in view of the extreme likelihood that only more such violence... even more severe in nature... is liable to erupt at any moment, inflicting serious harm to members of this community as well as students and faculty of the school, in the interests of everyone's safety and the establishment of law and order, the board unanimously votes to request the city attorney to seek a court injunction restraining members of the Freedom School from coming into town except on Saturday between the hours of noon and four o'clock and then only in groups of six or less.

Again, the place breaks out into pandemonium.

CUT TO:

215 EXT. CORRAL - DAY

215

SUNSHINE

Stop it, Martin!

He sets out to try it again.

CAROL

I'm gonna run and get Jean.

CUT TO:

216R EXT. CORRAL - DAY

216R

As Martin starts to somersault, the horse darts wildly to the left... Sunshine screams... and the horse bolts even further.

(CONTINUED)

216R CONTINUED:

216R

Martin falls, but his spur catches in the stirrup and he is dragged across the ring and the corral. The truck pulls up in a LONG SHOT. Jean gets out and Carol is running up to the truck and then alongside Jean.

CAROL

... And his foot's caught in the stirrup. I think he's dead. Everytime you try to go near the horse, it moves and drags him some more...

217R Jean enters the corral slowly while one of the ranch
thru men goes over the fence, coming at the horse from the
223R other side.

217R
thru
223R

Jean goes up to the horse, quietly speaking to it, takes its bridle and holds it while they cut Martin free.

(DIRECTOR'S NOTE: I want to shoot this with some closeups of the horse's eyes and ears; closeup of his feet moving near to Martin's head. Martin doesn't have to be in any way connected to the horse. Closeup of Martin unconscious and then, of course, the one shot of him being dragged with his foot in the stirrup.)

DISSOLVE TO:

224 INT. INFIRMARY - NIGHT

224

The Doctor is talking to Jean outside the room. Martin can be seen in bed with his cast on.

JEAN

Anything further we can do?

DOCTOR

(nods no)

Just have to wait and see how the cast knits it up.

225 Barbara leaves Jean's side and slips inside the room and stands awkwardly at the foot of Martin's bed. 225

BARBARA

Can I see him?

DOCTOR

Go ahead.

(to Jean)

But you'd better do something about her.

226 Jean looks puzzled. 226

DOCTOR

Her father suspects that she might be out here. They'll be coming out and search tomorrow. Any ideas?

JEAN

At the moment, I'm fresh out of them.

CUT TO:

227 INT. MARTIN'S BED - NIGHT 227

Barbara stands there smiling at him, not knowing quite how to show emotion or feeling. Martin isn't any better. Then, abruptly, Barbara reaches inside her pocket and pulls out a candy bar and hands it to Martin. With that over, she turns and leaves the room. Martin is deeply touched.

DISSOLVE TO:

228 INT. MESS HALL - DAY 228

Lunchtime. The students and the faculty are all sitting immobile and hostile as Sheriff Cole, Deputies, and Mr. Posner's men have gone to conduct a search through all the buildings.

SHERIFF

(to Jean)

I want you to know that this state warrant isn't legal on reservation land. You don't have to let us search.

(CONTINUED)

228 CONTINUED:

228

POSNER

Whose side are you on, Cole?
These people are holding this
man's daughter illegally!

SHERIFF

I'm on no one's side, just
carrying out the law.

JEAN

Barbara isn't here. So if it
makes them feel important -- go
right ahead.

229 A Deputy bullies past some kids who refuse to get out 229
out of his way. Christine belly slithers up to a Dep-
uty and offers him a flower.

CHRISTINE

Love is beautiful.

230 The Deputy knocks her aside.

230

GWEN

To hell with this.

231 She jumps up on the platform and grabs a guitar.

231

GWEN

It's lunch time and our town
friends have come to offer us
a cup of poison. Should we
toast to that?

232 They all thunder yes. As the men continue their
search, Gwen starts in.

232

(NEW SONG)

233 It is a pulsating, rhythmic upbeat with a tom-tom
beat. The entire group begins to take it up, chant
and dance, making the searching police furious.

233

234 Finally, all the men assisting, including some of
the teenage friends with Bernard, gather around the
Sheriff and Posner.

234

(CONTINUED)

234 CONTINUED:

234

SHERIFF

Well, one thing is clear. She's not here.

POSNER

You mean Billy's taken her off. Let's find out where Billy is.

235 The Sheriff, Posner and the Deputy, Bernard and one or two others move over to Jean. The singing and the dancing gets wilder. 235

SHERIFF

Jean, they'd like to know where Billy is.

JEAN

Who ever knows where Billy is?

SHERIFF

You must have a way of contacting him... when you want him for emergencies.

JEAN

The only way we ever contact Billy is Indian style.

DEPUTY MIKE

What's that supposed to mean?

JEAN

You just want him. Somehow he shows up.

236 Posner motions for the Sheriff. He and the Deputy step aside. Bernard moves over to listen in. Christine mounts the platform and belly dances to the chorus of a new song, making it almost impossible for Posner to talk. 236

DEPUTY MIKE

What we need is someone who not only can track Billy in that wilderness, but can take Barbara away once Billy's found.

POSNER

There's no one in this country man enough to do that.

(CONTINUED)

236 CONTINUED:

236

The CAMERA ZOOMS IN CLOSE ON Bernard. Is he man enough?

POSNER

(continuing;
to Mike)

Your only hope is to get one of the kids to tell us where Billy's hiding. Go on back and offer a reward. I'll back you ... one thousand dollars.

237 The Sheriff moves back to Jean.

237

SHERIFF

Jean, please! This has gone as far as it can. I think it best if we would find Barbara and let the whole thing drop.

JEAN

He'd force her to have an abortion she's terrified of!

SHERIFF

I know, but there are a lot of people in town that are taking this very badly... and it's going to get worse. We'd better give her up.

JEAN

Cole, I honestly don't know where she is...

SHERIFF

But if you did, you'd tell me?

JEAN

You know me better than that.

238 The Deputy steps up onto a bench. The group sings only louder. Christine dances over closer to him.

238

239

DEPUTY

(furious)

I want my daughter back. She's sick! She needs care and she needs to be at home. I'll pay one thousand dollars to anyone who helps me get her back. Do it anonymously if you like... and no questions asked.

239

240 None of the kids listen. Only Bernard. His eyes
shine. There is a chance to be a hero here. Somehow.
The Deputy shoves past Christine and the Indian dan-
cers. The rest head back towards the cars.

240

SHERIFF

I'm sorry I got you into this,
Jean. But now it's going to
get very ugly. Think about it.
For the sake of all those kids
... think about it.

JEAN

Will you tell?

SHERIFF

You know me better than that!

241 EXT. BILLY'S CAMP - DAY

thru
246R

We have a SERIES OF SHOTS in here of Billy Jack com-
ing to his camp with Barbara walking through the
woods and then a SERIES OF SHOTS in the camp, meeting
the old man inside the pueblo, building a fire, talk-
ing, etc. and some sacred Indian ceremony that Billy
does at night.

241
thru
246R

Again, throughout all of this I want to have a voice
over discussion of Billy and Barbara in which they
talk about hippies and the Indian way of life and why
Billy doesn't like the girl, etc. And the end of the
scene we will cone into synchronized dialogue with
Billy sitting there telling this to the girl around
the fire. (To be written later.)

247R INT. DRAMA CLASS - DAY

247R

HERB

Okay, now we're gonna do it
inside the framework of the
injunction in the sense that
we will not anywhere be in
groups larger than six. Let's
not play into their hands, okay?
What kind of an encounter
improvisation do you kids want
to do in town?

GRANNY GLASSES

Let's do one on the fact you
can get robbed or beat up in
broad daylight and no one will
give a damn.

(CONTINUED)

247R CONTINUED:

247R

KIT

That's not fair. We always have to go out and do the guerilla improvisations and blow people's minds...

HERB

You don't necessarily have to blow their minds, you can try and communicate with them, understand why the people in town think the way they do.

KIT

... Well, why don't you guys ever have to do it?

NANCY

Yeah! Why don't the teacher's sometimes have to go out and do the encountering?

The kids all shout, "Yeah, why not?"

Herb looks to one or two of the other teachers and says:

HERB

Okay, make up one for us.

KID

Let's have them do it in old town -- near the courthouse.

CUT TO:

248R EXT. STREET - DAY

248R

This scene again will be improvised and shot cinema-verite.

It is an improvisation that is currently being performed by "The Committee" in San Francisco in which two men are waiting for a bus and another long-haired kid comes up, sticks a gun in the one man and wants to rob him. The man patiently watching says:

MAN

I don't mean to but in, but you're really blowing it, fella.

And he begins to tell the guy how he is doing a poor job of it.

249R EXT. CROWD - DAY

249R

A crowd of people begin to watch. Way in the back, Jean is standing, smiling and Sheriff Cole steps up next to her.

COLE

What's going on?

JEAN

The kids are making the teachers do a street scene for once... and don't worry, they're not in groups of more than six.

We return to the three men doing the robbing and they continue the improvisation, which is very funny.

CUT TO:

JEAN

I have an idea. Cole, would you like to really put them on?

CUT TO:

250R The men are continuing their improvisation, when to everyone's shock, a SIREN WAILS and the Sheriff's car comes roaring down the street, pulls to a stop and the Sheriff, Cole, jumps out with his gun leveled at man who is robbing. The teacher is scared to death and going to immediately protest that this is all in fun and not a real robbery.

250R

Cole will hear none of it and immediately shepherds them against the wall and spread-eagles them. At this point, the first man who butted in in the first place, very quietly steps over and to everyone's surprise says:

MAN

Pardon me, Officer, but you're really blowing it.

And he falls into the same routine with Cole. Cole falls in with it and it is extremely funny.

CUT TO:

Cissie couldn't be more bored with all this. With less than enthusiasm, she goes over to the jeep.

251R EXT. PARKING LOT - DAY

251R

Bernard and Dinosaur are watching Cissie, who is not aware of being watched, and is walking naturally and relaxed.

BERNARD

Hey, Dinosaur... looky what we got here.

DINOSAUR

Oh man, have I been lookin'... What I'd give to get her alone in the barn for just one hour.

BERNARD

Like a thousand dollars?

252R Dinosaur looks at him quizzically.

252R

BERNARD

I think, with just a little bit of smarts on our part, that over-ripe little plum should be worth one thousand dollars to us.

CUT BACK to improvisation. Kids loving it. Back to Cissie who notices Bernard and Dinosaur out in front of the hot dog stand, looking at her, and she immediately sucks in her stomach and goes into position.

253R EXT. STREET - DAY

253R

BACK to improvisation. The kids roar with laughter.

254R Kit watches as Bernard drives his brand new, souped up Corvette to the edge of the crowd. Cissie, seemingly not paying any attention, saunters over and leans against the car nearby.

254R

BERNARD

Like it?

255R Cissie gets up and coolly comes over and takes a very sexy stance in front of the front fender.

255R

CISSIE

Fuel injection?

BERNARD

Wanna drive it?

(CONTINUED)

255R CONTINUED:

255R

CISSIE
(indicating
her friends)

They'll be mad.

BERNARD

They don't have to know. I'll
meet you behind the main barn.

Cissie and Bernard in the car.

BERNARD

How about a little spin to the
lake?

CUT TO:

256
thru OMITTED
262

256
thru
262

263R Jean standing in the crowd watching and then Kit just comes in and says: 263R

KIT

Cissie went for a drive with
Bernard up to the lake.

JEAN

Oh Lord. Call the school. See
if they can reach Billy.

She exits toward the jeep.

The improvisation then ends, and at the end it is a
great deal of fun and Herb and some of the guys say
to the Sheriff and a lot of the townspeople and some
of the kids that are hanging around:

HERB

This is cool. Why don't you
guys come on out to the school
and join us in one of these?

SHERIFF

It'd be a good idea. I think
it would help a lot of us if we
knew more of what you're doing
out there.

264R CUTAWAY to SHOT of Billy Jack ripping on the motor-cycle over the fields or mountainside on his way to the lake.

264R

265R CUTAWAY to SHOT of Jean going along the highway in the jeep also headed towards the lake.

265R

266
thru OMITTED
267

266
thru
267

268 EXT. LAKE - DAY

268

(SOURCE SONG)

CLOSEUP. Cissie and Bernard in a mad passionate embrace -- Bernard's hands roving freely over the grapefruits. Cissie pulls back. It is going a little faster than she had anticipated.

CISSIE

Wow! I think we'd better come up for a little air.

They are parked at the edge of a lake in the middle of nowhere. Bernard smiles and opens another beer. He hands it to her and gets one for himself.

BERNARD

You like nice things don't you?

CISSIE

You better believe it. Ever since I can remember, I swore that someday I was gonna have diamonds and a car like this, but with leopard skin seats... and the sexiest dresses you ever saw.

BERNARD

Well, maybe you can have them sooner than you think.

269 He moves in again.

269

CISSIE

Just what's that supposed to mean?

(CONTINUED)

BERNARD

You heard the Deputy. He'd pay a thousand dollars just to find out where his daughter is. No questions asked. That'd buy a lot of dresses.

CISSIE

Aw c'mon. Do I look like that kind of a fink?

BERNARD

No one would ever have to know.

CISSIE

Those kids are my friends... What kind of a person do you think I am?

BERNARD

(forgetting
himself for
a moment)

One who'd do anything for a buck.

270 Cissie slaps him hard on the face. She tries to get 270
out of the car but in a rage he grabs her hair, pulls
her back and tries to kiss her. She fights and kicks,
bites him and tries to scramble out of the car again.
From out of the glove compartment Bernard takes a long
switchblade and puts it at her throat.

BERNARD

O.K., Miss Hot Bitch, we've played it your way -- now we're gonna play it mine.

271 Cissie settles back quietly -- terrified. 271

BERNARD

Now, where is Billy Jack hiding Barbara?

CISSIE

I honestly don't know.

BERNARD

All right. Off with your sweater.
Off!

272 Cissie takes off her sweater. Bernard throws it 272
violently out of the car.

BERNARD

Where is Barbara?

272A EXT. HWY - DAY 272A

Jean turns in jeep to lake area.

273 EXT. LAKE - DAY 273

CISSIE

(crying now)

Please! Please!... I'd tell
you if I knew. I would, but I
don't know where she is. None
of the kids do.

He takes the knife and deftly slides it between her
breasts, pulling back and cutting the bra in two.
Cissie screams.

BERNARD

All the way off.

274 Cissie begins to cry hysterically as she slips the 274
bra off her shoulders.

275 Bernard takes the bra and puts it on his head with 275
the cups covering his ears. He thinks this is very
funny.

BERNARD

Now... I'll try again.

276 He doesn't finish. Beyond her shoulder he sees 276
something. Jean is pulling up in her jeep.

277 Bernard pulls to back out and sees Billy Jack sitting 277
on the rock behind him, casually blowing bubbles.

BERNARD

Oh, no!

278 Jean stops the jeep. Everyone sits motionless. On 278
one side is Billy Jack on the rock, and on the other
side is Jean, in her jeep.

(CONTINUED)

278 CONTINUED:

278

BERNARD

What are you doing -- just
trying to plague me?

BILLY JACK

Someday, Bernard -- you're going
to go too far. You're going to
cross that thin line... and
somebody's going to blow up and
kill you.

279 Cissie stands there, mebararrassed.

279

BILLY

Get your sweater.

CISSIE

Will you look?

BILLY

Probably. Get it.

280 She does as she is told and climbs quietly into the
back of the jeep.

280

281 Barbara slowly descends from the hill and stands off,
watching the action. Bernard notices her.

281

BILLY

Have you got a weapon in that
car?

BERNARD

A gun. In the trunk.

BILLY

Get it.

BERNARD

What for?

BILLY

I want to give you a fair chance.

JEAN

No, Billy. You can't. You
can't just murder him.

BILLY

I'm not going to murder him.
He'll have the gun.

(CONTINUED)

281 CONTINUED:

281

JEAN

You can't do it. It will be
the end of the school. They'll
close us down for sure.

282 Bernard keeps turning his head back and forth like
he was watching a tennis match.

282

BILLY

Maybe... maybe not.

JEAN

There's no maybe about it. If
you kill Bernard it will be the
end of the school and everything
we've built. You'd do that to
us just to satisfy your temper?

283 Billy sits and thinks awhile. Bernard is unable to
comprehend what's happening.

283

BILLY

O.K., Bernard, you have a choice,
you can either get your gun or
have me take a rock and shatter
your knee cap.

BERNARD

What? What are you talking
about? What do you mean --
shatter my knee cap? Are you
nuts?

BILLY

Well, a lot of people think so
... But then we're stuck with
it... you and I.

JEAN

You can't let him go for the
gun, Billy. Please! Why not
either shatter his knee cap or
drive his car into the lake?

284 Bernard looks at her as if she is out of her mind.

284

BILLY

Hey! That's a good idea. Not
bad thinking... For a pacifist.
O.K., Bernard, which will it be?

(CONTINUED)

284 CONTINUED:

284

BERNARD

(almost in tears)

Oh my God! My Dad will kill me
if I hurt this car. He just
bought it for me please! He'll
kill me if anything happens!

(Show his schizoid personality by a complete switch
when he says, What if I take the knife?)

285 Billy takes an unopened can of beer from the back 285
of Bernard's car and pours it all over Bernard's head.
He now reeks of alcohol.

BILLY

Choose. Getting your ass kicked
in because you drove into the
lake or a stiff knee for the
rest of your life.

BERNARD

What if I drive away... or take
the knife...

BILLY

I wish you would.

JEAN

Don't Bernard. You'd never stand
a chance.

BERNARD

(to Jean)

You and your phony pacifism...
I should have cut off your bra...

BILLY

O.K., I'll count to three. One --

286 OMITTED

286

287 Bernard has broken out in a cold sweat, his mind is 287
a blur.

BILLY

Two --

288 Bernard panics, puts his foot on the clutch and 288
slams it into first.

(CONTINUED)

288 CONTINUED:

288

BILLY
(shouting)
Floor it!

289 Bernard, never looking at the lake, does as he is
told... and drives the car down the bank, off into
the water.

289

DISSOLVE TO:

290 EXT. LAKE - DAY

290

The police are dragging the car out of the lake.

POSNER
You mean Billy didn't have a
gun or a knife or something?

BERNARD
(mortified)
Nothing.

POSNER
He just told you to drive it in
the lake and you obeyed?

291 Bernard nods his head yes.

291

POSNER
Why didn't you drive away?

BERNARD
I was afraid...

POSNER
You sickening coward... You
were afraid...

292 Posner hits him... and again. Cole stops him.

292

POSNER
This thing is beginning to get
uglier and uglier, Cole.
Feelings are beginning to run
high. A lot of hotheads are
all for charging out to that
school right away and burning
it down. You better do something
or a lot of innocent people...
on both sides... they're gonna
get hurt bad.

(CONTINUED)

292 CONTINUED:

292

COLE

Let's begin by pressing charges.

POSNER

What charges? What can we prove?
That my son is a mental case...
And a coward?

COLE

We'll think of something.

POSNER

You know me better than that,
Cole. I fought my own battles
long before you came... and I'll
be fighting them long after
you've gone.

293 INT. BOWLING ALLEY - DAY

293

We're looking through a TELESCOPIC LENS at a young
thirteen year old Indian Girl, poorly dressed.

We PULL BACK. Bernard from the back room, pulls the
trigger. It's empty. He laughs and motions the girl
to bring his beer over.

FRED

When are you going to bed with
that little whore? Her Ma will
sell her for a dollar and a half
a night...

BERNARD

I'm working up to it. But at
least I know where Barbara is
... and how to get her.

HARRY

Listen to him. He doesn't
even have the guts to get a
white woman and he's going to
sneak in on a forbidden Indian
ceremony and kill Billy Jack.

BERNARD

(mockingly)

Now who said anything about
Billy Jack?

294 He looks at the weather vane across the street...
aims... FIRES... and misses. The boys roar with
laughter.

294

295 EXT. BILLY'S CAMP - DAY

295

Jean arrives on horseback to find Barbara alone. She
is almost crying.

JEAN

Is Billy still in the Kiva?

BARBARA

No. Some braves came and
led him away. Will he die?

JEAN

Would you like to come and
watch the ceremony?

BARBARA

Would I?

She jumps up and runs down to the horse.

296 She climbs up behind Jean.

296

BARBARA

What is the snake ceremony
anyway?

JEAN

Well...

(she tells and
we CUT AWAY
to the cere-
mony with her
voice continuing
over it all.*)

297 INT. CEREMONIAL TENT - DAY

297

(SONG - INDIAN CHANT)

A sacred ceremony is taking place.

(* Narration to be written later)

- 298 Kit is completely Indian now, dressed in an all white doe skin tunic and headband. Many old men are painted in weird black and brown and white paint, with their hair chalk-grey... looking almost like cavemen. A strange dance is taking place. 298
- 299 Way in the rear of the tent are Jean, Barbara, Cindy and Martin. The only illumination is the fire in the center. 299
- 300 OMITTED 300
- 301 Then Billy Jack is brought in, stripped to the waist, except for a small loin cloth. Behind is his apprentice, Martin. Billy is covered with ceremonial paint. A long and strange elaborate dance begins around him. Opposite, seated cross-legged in full costume is an old chief. 301
- The beautiful magic dance continues.
- DISSOLVE TO:
- 302 EXT. MOUNTAIN SIDE - DAY 302
- EXTREME CLOSEUP of snake. His head weaving angrily in the air... tongue flashing.
- 303 Billy Jack, still only in loin cloth is seated cross-legged on a ledge several thousand feet up, overlooking the entire valley. 303
- 304 Across from him sits the old chief, uttering a low guttural chant that, surprisingly enough, carries over the ledge and echoes down into the valley. 304
- 305 It is a false dawn. Night frost is on the ground, but not a goose pimple shows on Billy Jack's skin. In fact, sweat breaks out on his forehead and runs down his face. 305

- 306 Billy extends his leg and taunts the rattlesnake into biting him. 306
- 307 Dawn breaks. 307
- 308 The snake bites. 308
- 309 The lightning entry of the two fangs are slowed up by ULTRA-HIGH SPEED PHOTOGRAPHY, showing the full impact of nature's penetration into man's helpless body. In SLOW MOTION we see Billy's eyes flash -- other than that, he never quivers, never flinches. 309
- 310 The old Medicine Man chants on. 310
- 311 EXT. CEREMONIAL GROUNDS - DAY 311
- Below in the valley, near the Indian ceremonial, the group just waits.

CINDY

(whispering)

What are those men over there
doing riding backwards and
walking on their hands?

She indicates a group of Indians that are doing everything backwards.

JEAN

Those are the contraries!

CINDY

What did they do?

KIT

Everything backwards or contrary to the normal laws of the tribe. Instead of running forward, they ran backwards. If you'd say yes, they'd say no. Anything to blow the establishment's mind... just like kids with long hair and smoking pot, etc.

CINDY

How come the Indians allowed them to do that?

(CONTINUED)

311 CONTINUED:

311

JEAN

They not only allowed it -- they encouraged it. The Indians judged how great their culture was by how much they could welcome dissent and criticism. They felt that a system that over-reacted and tried to repress weird behavior or those with different beliefs -- such a system lacked confidence in itself.

KIT

You know, like it was running scared...

CINDY

And Indians were supposed to be the savages.

312 EXT. MOUNTAIN - DAY

312

Sweat breaks out all over Billy's body as his system fights desperately to keep from losing consciousness. The old man -- trance like -- chants on. The snake, almost in awe, calms down and starts off to sleep.

DISSOLVE TO:

313 EXT. MOUNTAIN - SUNSET

313

The sun is going down. Neither Billy nor the chief have moved. Billy still sits ramrod straight, water rolling out of his eyes and pouring out of his body. His leg is swollen, green and yellow.

314 EXT. CEREMONIAL - NIGHT

314

Below, the girls climb in sleeping bags for the night. A group of Indians continue CHANTING as the moon comes up.

BARBARA

How long before we know?

JEAN

Tomorrow!

315 EXT. MOUNTAIN - NIGHT

315

A silhouette of Billy still sitting erect, the moon rising behind him at Rainbow Falls.

DISSOLVE TO:

316 EXT. MOUNTAIN - DAWN

316

Dawn. As the sun rises, Billy's face changes to a deep orange. His eyes are closed. Then slowly they open. We can see the reflection of the rising sun in them. He has lived. He is a snake priest.

DISSOLVE TO:

317 EXT. CEREMONIAL GROUNDS - DAY

317

The old man leads Billy on a horse into the camp below. Two dozen young men in ceremonial garb are dancing around the horse.

318 The girls stare transfixed at the pus oozing down the side of the bluish-green swelling on Billy's leg. 318

319 We get the feeling an arrow could pass through Billy's neck at this moment and he would never feel it. 319

320 OMITTED

320

321 EXT. BLUFF - DAY

321

CLOSEUP of the crosshair in a sniper scope, looking down the barrel of a rifle. Billy Jack is dead in the center.

322 It is Bernard. He moves his rifle with Billy Jack's horse. Sweat is breaking out on his forehead. Dinosaur, lying next to him, is terrified. 322

BERNARD

I wonder if I have the guts.

DINOSAUR

I don't care. This is nutty.
We'd never get out of here alive.
Don't pull that trigger.

323 Bernard does so. Click. The gun was not loaded.

323

BERNARD
(confident now)
I could do it. I could kill him.

DINOSAUR
Yeah! Well not now! Let's go
get help.

BERNARD
We'll be back -- but not with
help. I'm going to kill him
all by myself.

324 EXT. CEREMONIAL GROUNDS - DAY

324

As the festivities unwind, Barbara goes down near the waterfall and watches Martin gentling down a mare who has just given birth to a colt. His ability to get close to these horses is almost magical like Billy's.

(SONG - OVER LOVE SCENE)

325 Barbara, fascinated, slowly moves around closer.
Their eyes meet, something begins to grow between
them.

325

BARBARA
I thought wild horses were afraid
of people.

MARTIN
They are.

BARBARA
Then how come they don't run
from you?

326 Barbara moves a little closer.

326

BARBARA
Did Billy teach you that?

Martin nods his head yes.

MARTIN
Uh huh. You want to pet him?
Here, give me your hand.

Barbara does.

327
thru OMITTED
329

327
thru
329

330 EXT. BLUFF - DAY

330

The ridge. Dinosaur and Bernard are crawling away when Dinosaur notices Martin and Barbara.

DINOSAUR

Hey, Bernard, look at that. The deputy's daughter.

331 Martin is holding Barbara's hand as he helps her across the stream.

331

332

BERNARD

332

Goddamn. She is screwing around with an Indian. I thought it was just talk.

333 EXT. TOWN - DAY

333

Cindy, Jean and Martin pull up in town. They get out.

JEAN

You pick up the hemp and I'll meet you back here.

They go in opposite directions.

334 INT. HARDWARE STORE - DAY

334

Martin is in the hardware store buying some rope. From the back room, Bernard beckons to him.

BERNARD

Hey! Boy. Come 'here, I wanna show you something.

335 Martin looks up at him and goes about his business. Bernard comes over.

335

BERNARD

(nicer)

Hey. I wanna talk to you a minute.

MARTIN

I'm not boy.

BERNARD

Aw, don't get spooked. I didn't mean it that way. I'm serious. I got something to tell you... about Barbara.

336 Martin looks at him suspiciously... picks up his crutch and follows him into the back room. 336

337 Once there, Dinosaur closes the door and bars the way. 337

BERNARD

How'd ya like to make a thousand dollars?

338 Martin just stares at him. 338

BERNARD

Look. We've seen you out there with 'er and it's worth a thousand dollars -- what'd ya say?

MARTIN

I say go to hell.

BERNARD

Hey, Injun... we've seen ya crotzin' around out there in the grass with her. Now what'd ya think her daddy would say if he knew that his baby was out there makin' love to an Injun?

MARTIN

I've never touched her.

BERNARD

Shall I call the deputy or not?

Martin just stares at him.

339 INT. DEPARTMENT STORE - DAY 339

Penny's. Jean and Cindy are buying some baby clothes and blankets.

JEAN

The only problem is -- how do we know if it's a boy or a girl?

CINDY

Oh... A boy. Has to be a boy!

They laugh.

340 INT. HARDWARE STORE - DAY 340

Back room. The Deputy has his night stick against Martin's throat.

(CONTINUED)

340 CONTINUED:

340

DEPUTY MIKE

Now you help us get 'er outa'
there, not only do you get the
thousand dollars, but you may
save someone's life!

MARTIN

Like who?

DEPUTY MIKE

Yours!

BERNARD

Billy Jack's!

341 Martin doesn't answer.

341

DEPUTY MIKE

You fail to help me and just as
sure as this stick is pressin'
on your throat -- you're a dead
Injun.

342 EXT. MAIN STREET - DAY

342

Jean and Cindy are by the empty jeep.

JEAN

I thought he was just gonna get
some rope...

343 They look over to the hardware store and see the
Sheriff's car parked in front.

343

344 INT. HARDWARE STORE - DAY

344

Back room.

BERNARD

I think he's sweet on 'er.
Didn't it look that way to you,
Dinosaur? Holding hands that
way?

345 Dinosaur nods. The Deputy roars in anger, takes the
night stick and cracks it hard against the shin of
Martin's good leg. As Martin doubles over with pain,
the Deputy brings both his fists down on the back of
his head, smashing him to the floor.

345

(CONTINUED)

351 EXT. HIGHWAY - DAY

351

Jean, Cindy and the battered Martin are driving along in the jeep.

JEAN

If you tell Billy you know he'll go into town and force a showdown -- and that's exactly what they want. Create enough trouble and even those who are friendly to us will turn away.

MARTIN

(angry)

Could you be so damned non-violent if it was you who got beat up?

JEAN

I'll never know that until it happens but that's not the issue now. The issue is whether to have revenge or to build support for the school and keep it open. We've got to keep Billy's violent temper from destroying the school.

CINDY

I'd take revenge.

JEAN

It's more satisfying... but what would it accomplish?

MARTIN

A deputy with a cracked head.

352 Jean smiles.

352

353 INT. MESS HALL - NIGHT

353

(SONG)

Gwen is singing a soft protest song, lamenting the cruelty done to the innocent slaves.

354 Martin is sitting opposite Barbara at a table off to the corner. Billy is sitting next to him. Jean and Cindy watch from their table across the room.

354

MARTIN

I don't wanna tell ya... and I don't wanna lie about it... so please don't ask.

345 CONTINUED:

345

DEPUTY MIKE

If you ever touch her, you'll
have another one of your legs
crippled... and I don't mean the
ones you're walking on.

346 INT. HARDWARE STORE - DAY

346

Front of the store. Cindy and Jean rush in, see
Bernard in the back room and rush over.

347 They survey the scene for a moment and quickly rush
to help Martin.

347

JEAN

Just what in hell do you think
you're doing?

DEPUTY MIKE

The boys here caught him trying
to sneak out the back way
without paying -- right, Sam?

348 Cindy helps Martin to his feet as Jean stares the
Deputy in the eye.

348

JEAN

What are the charges?

DEPUTY MIKE

No charges. Sam's a good guy...
he refuses to press charges...
right, Sam?

SAM

(frightened but
sympathetic to
the Deputy)

I'm not interested in making
trouble for anybody.

349 Cindy looks at the blood trickling down Martin's shin
through his pants. As they help Martin out, she stops
in front of the Deputy and slaps him hard in the face.

349

CINDY

You son-of-a-bitch!

350 Jean pulls her away before the Deputy can hear her
back.

350

355 Billy smiles.

355

BILLY
I won't ask you. It's your lip.
(to Jean)
You've taught him well. I don't
suppose it will do too much good
to ask you who did it?

JEAN
Sure. If you promise you won't
do anything about it.

356 Billy looks at her and smiles. They understand each other well. 356

BILLY
Can I have something to eat?

357 Barbara and Martin watch Billy and Jean. Then turn to each other. 357

MARTIN
That's a mean father. Now I
know what you went through.

BARBARA
Hey. Maybe that makes you my
soul brother!

358 It's so corny they laugh! 358

FADE OUT.

FADE IN:

358A INT. SCHOOL, DRAMA CLASS - DAY 358A

We are in the midst of an improvisation. Herb, the drama teacher has one of the members of the City Council participating in an improvisation. Around them is the class of kids as well as several members of the Council, the Doctor, Cole, etc., who are like businessmen coming in to the office on Saturday morning... they don't know whether they should have put on a suit or a tie or what. They are ill-at-ease, yet the improvisation is such fun that they're beginning to enjoy it.

(NOTE: I would like to here use David Steinberg's improvisation of the psychiatrist and the suspicious man... but we'll have to see.)

(CONTINUED)

358A CONTINUED:

358A

Jean from the back of the room standing next to the Sheriff, is pleased. She nudges him in the side to compliment him.

JEAN

This is a good idea. You know, Cole, for a cop, you're not all bad.

DISSOLVE:

358B EXT. SCHOOL - DAY

358B

The townspeople are getting into their cars, they are walking and laughing with the kids, shaking hands with the teachers. It has been a real ice breaker.

The Doctor and Cole are walking with Jean.

DOCTOR

You did it. I think you've turned a big corner here. There's only one thing.

JEAN

What's that?

DOCTOR

Barbara. I saw her down by the corral.

JEAN

Do you think anyone else did?

DOCTOR

Not yet. But I'd keep her out of sight if I were you!

DISSOLVE:

359 EXT. CORRAL - DAY

359

Jean is setting out on an afternoon ride. Barbara is fooling around with a horse.

JEAN

How come you're hanging around the barn?

BARBARA

You didn't want those people to see me, did you?

(CONTINUED)

359 CONTINUED:

359

JEAN

Some almost did!

The CAMERA ZOOMS from Jean's look TO Martin working in the haystack. That's why she's hanging around here. Jean smiles.

JEAN

I'll be right back... and Martin
... you keep that dumb nit off
that horse... you hear?

BARBARA

(loving sarcasm)

Yes, mama!

360 EXT. BILLY'S CAMP - DAY

360

On a ridge, deep in the pine trees overlooking Rainbow Falls, Bernard and Dinosaur are sitting.

BERNARD

Tell me, Dinosaur... why is it
that when you hate your old man
as much as I do -- you still keep
trying to do that one thing he'll
be proud of?

DINOSAUR

What makes you think he will
come here today? He could be in
Nevada for all we know.

BERNARD

If not today... tomorrow.

361 He sights down the telescopic lens on a deer, follows 361
it, and pulls the trigger. Click. The cartridge is
empty.

BERNARD

I wonder if I will have the guts
to do it?

DINOSAUR

I just wish you had the brains
not to do it.

362 EXT. BILLY'S CAMP - DAY

362

The waterfall. Through the lush green trees around the waterfall comes Jean, out for her afternoon ride.

(CONTINUED)

362 CONTINUED:

362

It is a gorgeous day. The trees are green and the lake, crystal blue and her heart is content, knowing things are going well at the school...

DISSOLVE TO:

363 EXT. LAKE - DAY

363

While the horse drinks, Jean disrobes and tingles slightly as her naked body glides into the ice blue water.

364 Up above, Bernie has her in his scope. Dinosaur is really shook up.

364

DINOSAUR

My God, Bernie, will you look at that. What are we going to do?

365 Bernie clicks the trigger. Empty. He slips in a shell.

365

QUICK DISSOLVE:

366 EXT. LAKE - DAY

365

Jean is sprawled out a la natural on a rock, being lovingly warmed by the sun. A CLOSEUP of her face, showing her in deep peace, is interrupted by the entrance of a rifle barrel into frame that is pressed against her throat. She opens her eyes in horror.

BERNARD

One move -- one sound -- one twitch of your eyelash... and you are dead.

367 EXT. CORRAL - DAY

367

Barbara has the horse saddled up and is on him. Martin stands beside.

BARBARA

C'mon. She won't be back for hours. Show me how to do it.

MARTIN

We should go in and rehearse. Besides, what about your pregnant thing?

(CONTINUED)

367 CONTINUED:

367

BARBARA

That doesn't make any difference.
Come on.

368 The ever present Carol and Sunshine are standing by the fence. 368

SUNSHINE

Martin, you know what happened
the last time you did this alone.

MARTIN

(peevied)
Go play on the highway, will ya?

BARBARA

Don't be such a killjoy,
Sunshine. He's just gonna show
me a trick. No one has to know.

MARTIN

O.K. Take it once around the
ring.

369 Barbara starts out around the ring. It is clear she cannot ride as much as she has pretended. As she takes the far curve, she loses her footing, slips and falls into the fence, bouncing off. The kids rush over. She's out cold. 369

370 EXT. LAKE - DAY

370

Jean is tied... spread-eagle fashion. The ropes are tight, almost drawing blood. The boys are sitting on the rock, slobbering at her. Jean is desperately trying to save herself with her wits.

Bernard is sitting with his arms around his knees with his head on them and he says to no one in particular, quietly:

BERNARD

You know... for all my braggin'
I've never been able to go all
the way with a girl... What if I
get all worked up and can't
finish it?

Then he gets up and goes over to Jean and rubs his hand on her and says:

(CONTINUED)

370 CONTINUED:

370

BERNARD

(continuing)

Hey... it was so funny when my
car went into the lake... how
come you're not laughing now?

371 INT. INFIRMARY - DAY

371

Barbara is in the bed.

SHIRLEY

Did you reach the doctor?

GEORGE

He's on the way.

SHIRLEY

How can we find Jean?

MARTIN

She's swimming. I don't know
which lake.

372 EXT. LAKE - DAY

372

Bernard is rubbing his hand over Jean's thigh.

JEAN

Bernard, this is kidnap and
rape. You stop now and we will
forget it. You go on and you
will spend the rest of your life
in prison.

BERNARD

Not a chance. You have got no
witnesses. Whose word do you
think my Dad and the Sheriff
would believe... yours or ours?
You might think that's a little
unfair, but you are just going
to have to accept that as a fact
of life.

JEAN

There are higher authorities than
the Sheriff and your father.
I'll go to the State Police...
the Federal Marshals if I have
to!

(CONTINUED)

372 CONTINUED:

372

BERNARD

No you won't, it is still your word against ours... and we will have a dozen guys who will swear we were somewhere in town with them all afternoon. Besides, you can imagine what will happen to your school if a scandal like this broke. All those poor kids would be sent back to where they came from.

373 Bernard is now kissing her shoulders and moving to her neck.

373

BERNARD

Now don't tell me that you would destroy all those kids just to get even at us for having a little innocent fun...

JEAN

I'll tell Billy.

BERNARD

Good! Billy would blow sky high ... and that's just what my father is waiting for.

374 Jean savagely bites him on the lip as he tries to kiss her. He pulls back with a stream of blood spurting off his lip.

374

BERNARD

You son-of-a-bitch.

375 His hand drops out of frame and grabs something we can't see -- probably her breast -- and violently pinches and turns it. Her face contorts in great pain. She arches up as he continues to apply the pressure. She refuses to cry out. He stops.

375

JEAN

If you touch me again, I will scream.

376 Dinosaur looks around, worried.

376

BERNARD

No, you won't. You let out one sound and I will put a bullet right in your mouth.

He puts the rifle to her mouth.

(CONTINUED)

376 CONTINUED:

376

JEAN

Then you'd better pull the
trigger because I'd rather die
than have you touch me.

377 She begins screaming at the top of her lungs and
thrashing loudly against the ropes. Both boys
struggle to hold her head and gag her.

377

378 EXT. OPEN RANGE - DAY

378

Kit and Cindy are riding hard through the open range,
headed up into the pine trees toward the lake.

KIT

Try Pear Lake.

They split -- each going a separate way.

379 EXT. LAKE - DAY

379

CLOSEUP of Bernard's face -- disheveled, sweating,
working hard. Bernard stops.

BERNARD

You know... part of me really
doesn't want to do this... do
you believe that?

DINOSAUR

Then let's get out of here...

BERNARD

I can't quit... part of me has
to see if I can... make it...
with a white woman.

He climbs back on Jean.

380 Jean's face is immobile... like one who is to have her
leg amputated without benefit of anaesthesia.

380

381 EXT. LAKE - DAY

381

Cindy's tired horse is cantering through the pine trees
above the waterfall. She breaks through an opening
and stops dead in her tracks. We CUT TO HER POINT OF
VIEW.

382 Below, the two boys are sitting on the rock. Jean is still spread-eagle. Without thinking, she screams and spurs her horse full speed downhill. She bolts into the group. Like an enraged bobcat, she leaps off onto Bernard, screaming, scratching, kicking, biting, her nails dig into his face and rip three red marks. The boys jump on her and they have all they can do to halfway get the hysterical girl under control. 382

383 Just as they almost have her, she gets a knee loose and gets Bernard solidly in the groin. During the lull, she turns to the hills and screams. 383

CINDY
Billy! Kit! Everyone! Down
here, hurry!

384 The boys look up to the ridge. Bernard grabs his rifle, Dinosaur releases Cindy and they run up the hill toward their car. Cindy, crying uncontrollably now, frantically goes to work trying to untie the gag and the ropes. 384

DISSOLVE TO:

385 EXT. LAKE - DAY 385

Ten minutes later. Both girls are sitting on the rocks, fully dressed. There is nothing to say. They can't even look at each other... what do you say to a girl who has just been through this kind of an ordeal? After a long time, their eyes catch and they look for the longest moment at each other... but still no words can come. Jean looks out across the lake and up to the trees. Her pain is so unindurably great that even the outsider -- Cindy can't bear it.

It seems so hopeless. Helpless to undo what has been done. More long silence.

CINDY
(softly)
I pray Billy kills them.

JEAN
No, you mustn't tell Billy.

CINDY
Why not?

JEAN
He will kill them.

CINDY
He should.

(CONTINUED)

385 CONTINUED:

385

JEAN

That's what they want. Then they
could kill him, the school --
the whole dream would be over.

CINDY

I don't give a damn about that.
This time we'd be in the right.
Everyone would be on our side.

JEAN

Whenever real trouble happens --
whenever violence happens they're
never on our side.

CINDY

(angry)

Damn your pacifism. I'm not going
to let that sick animal get away
with it.

JEAN

He has gotten away with it.
Even if Billy killed him...
killed all of them... it won't
undo what Bernard has just done.
It won't take any of the horror
away from me... just destroy a
lot of innocent kids. You must
understand that.

386 Cindy can't bring herself to accept this pacifist
viewpoint, and stares to the ground.

386

JEAN

Cindy, please. For my sake, you
can't tell Billy. My religion --
my non-violence -- is all I have.
It's easy to turn the other cheek
when you don't really hate... I
thought I hated the Klan in
Mississippi, but I've never hated
anyone so much in my life as I
hate that swine... if you rob me
of this chance...

(tears are com-
ing down her
cheeks now)

... If I can't really turn the other
cheek now -- when it counts for me
and is the only way for me to help
the kids... you see the kids are all
I have left now... then there is no
way that I can ever endure what
happened here. I simply couldn't go
on living with what happened here, if
they closed the school. Please!
Please try to understand that.

387 The tears are rolling down her face now... but in some 387
 peculiar way the shock has been so great that her feel-
 ings can't connect and come forward openly. She is
 like a split personality. Cindy buries her head in
 Jean's lap, throws her arms around her and cries un-
 controllably.

FADE OUT.

FADE IN:

388 INT. INFIRMARY - NIGHT 388

The Doctor and nurses are working over Barbara.

389 Jean steps out where Martin and all the kids are 389
 sprawled out down the corridor waiting. She goes
 over and talks quietly to Billy Jack.

BILLY

How'd it happen?

JEAN

She was thrown trying to trick
 ride.

There is silence.

BILLY

What else is wrong?

390 Jean looks up at him... glances at Cindy, who looks 390
 frightened.

BILLY

I never saw you act so strange.

391 Jean looks at Cindy. Billy notices. 391

JEAN

I'm just upset about Barbara, I
 guess.

392 She turns and goes back into the infirmary. Billy 392
 looks at Cindy who quickly looks away.

DISSOLVE TO:

393 INT. INFIRMARY - NIGHT 393

The Doctor goes into the corridor and talks quietly to
 Billy, Vicky and Jean.

(CONTINUED)

393 CONTINUED:

393

DOCTOR

It was a little baby boy. White.
We lost it.

394
thru OMITTED
402

394
thru
402

403 EXT. PORCH - NIGHT

403

Martin sits alone on the porch, deeply depressed.
Billy Jack comes out, watches for a moment, sits
beside him.

BILLY

Do you know what mental toughness
is, Martin?

404 Martin just shakes his head no.

404

BILLY

Mental toughness is the ability
to accept the fact that you're
human and you're gonna make
mistakes, a lot of mistakes...
all your life... and some of them
are gonna hurt people pretty bad
... but you have to have the guts
to accept the fact that you're
imperfect and you don't let your
mistakes crush you and keep you
from doing the very best you can.

405 Martin isn't in the mood for making speeches.

405

MARTIN

A lot of good I could've done!

BILLY

You sure could've! You could've
gone upstairs and comforted that
girl... instead of sitting out
here feeling sorry for yourself.

406 CLOSEUP of Martin.

406

Billy leaves.

FADE OUT.

FADE IN:

407 EXT. CEREMONIAL GROUNDS - DAY

407

(SONG)

An Indian in full costume, dancing. We PULL BACK.
It is the traditional Indian funeral ceremony.
Raised high on sticks in the air is a platform with
the embalmed fetus on it. A funeral pyre.

408 EXT. LEDGE - DAY

408

Crouched low against the ridge are Bernard, Dinosaur
and the Deputy --

409 SET DEPUTY'S POV

409

Deputy is looking hard at the pyre through a pair of
binoculars.

410 He takes out a camera and clicks a picture.

410

411 A slow funeral procession, with all the kids and
faculty, winds slowly up to the pyre. Martin has
his arm around Barbara. They are all singing,
"Mary Had Little Jesus Babe", which is in marvelous
contrast to the pagan Indian burial.

411

412 INT. BARBER SHOP - DAY

412

Posner's group and the deputy surround the doctor,
getting a haircut. The deputy is shook up.

DEPUTY MIKE

...They cremated it all right...
I saw it... and the only reason
they cremated it was so nobody
would know that it was that
Injun's child...

DOCTOR

Mike, the baby was not an Indian.
I told you... I handled it... it
was a white baby boy.

DEPUTY MIKE

And you're a Goddamn liar.

(CONTINUED)

412 CONTINUED:

412

DOCTOR

I don't have to listen to that
from you.

DEPUTY MIKE

The hell you don't.

413 The Deputy throws down the snapshot of Martin with
his arm around Barbara.

413

POSNER

Someone said that your nurse said
it was a black child.

DOCTOR

That's a damned lie and you know
it.

POSNER

Probably helped her get there.

DOCTOR

Well... I can see this is going
nowhere...

414 The doctor starts to leave.

414

POSNER

Oh Doc! Did Cole know the girl
was out there too?

415 The doctor leaves without answering.

415

DEPUTY MIKE

You just wait -- just wait until
it happens to one of your kids...

POSNER

We're not going to wait.

1ST MAN

What're we going to do?

POSNER

Force the issue!

416 Posner leaves and the others follow.

416

(CONTINUED)

416 CONTINUED:

416

1ST BARBER

Those guys are really morons...
mean morons...

2ND BARBER

If you think so, why don't you
tell the sheriff... it's going
to be big trouble.

1ST BARBER

Why should I get in the middle
of it... I just cut hair.

417 EXT. LAKE - DAY

417

A LONG SHOT. Martin and Barbara are sitting alone by
the lake. Neither knows what to say.

418 CLOSEUP Barbara. She is very bitter and hard.

418

BARBARA

How come you never tried to lay me?

419 Martin thinks for a long time.

419

MARTIN

You're just talkin' hard to cover
up the hurt.

BARBARA

Don't cover up. Were you afraid
of me?

420 Martin shakes his head no.

420

BARBARA

Then what... wasn't I good enough
for you? Eldridge Cleaver said
that secretly all black boys want
to go to bed with white girls.

MARTIN

Don't believe everything Eldridge
Cleaver says.

BARBARA

You'd like to go to bed with me
though. I can just feel it.
How come you've never asked?

421 Martin thinks for awhile, then slowly replies...

421

MARTIN

Because you've always been an
anybody's...

BARBARA

What's an anybody's?

MARTIN

Someone who puts out so she can
get dates or be accepted. I
wanted you to experience the fact
that I don't love you because you
will give me some sex... but that
I love you for yourself... for
what you are. You see, you are
a very soft and beautiful person
...and I love you very much.

422 Tears flood into Barbara's eyes. She'd never been
treated this way. He takes out a piece of paper and
hands it to her. She unfolds it carefully and looks
up puzzled.

422

MARTIN

It's a saying by St. Francis of
Assisi... the one who had the
birds sitting all over him. It's
kind of dumb but... go ahead...
read it.

423 Barbara just looks at it. Martin takes it.

423

MARTIN

'Lord grant me the serenity to
accept the things I cannot change
...the courage to change the things
I can... and the wisdom to know
the difference.' My mother left
that to me - it was all she had.

424 Tears pour down Barbara's cheeks. She folds it up
and hands it back to him. He doesn't take it.

424

MARTIN

(continuing)

I want you to have it.

425 Uttering no sound, tears streaming down her face,
she hugs him very tight.

425

426 INT. BACKSTAGE - NIGHT

426

It is the night of the musical. Everyone is running around at fever pitch excitement. On stage the completed film is being run as the opening number. No one is in the audience but the kids and a half dozen Indians.

KIT

Where is everybody?

JEAN

I don't know. Something's wrong.
It's after nine o'clock.

NANCY

(running in)

Jean! Telephone. Someone from
town... says it's urgent.

427 Jean works her way through the madness to the tele-
phone.

427

JEAN

Hello.

428 EXT. PHONE BOOTH - NIGHT

428

CLOSEUP of doctor in phone booth.

DOCTOR

Jean, I'm afraid it's really bad.
Nobody is going to show up.

JEAN

Why not?

DOCTOR

Posner and the deputy... the
rumor is out that they are up
to something stupid. Might
just as well close down and
forget it.

FAST DISSOLVE:

429R INT. BACKSTAGE - NIGHT

429R

Jean, Cindy, Kit and kids are huddled backstage trying to decide whether or not to go on with the show. In the auditorium are scattered a few Indians who drifted in from the reservation.

(CONTINUED)

429R CONTINUED:

429R

KIT

I think we should go on with it.
So no one is here. It will be
fun to do. Isn't that supposed
to be the important thing?

CINDY

There is someone out there.
There's over twenty people...
or aren't Indians people?

NANCY

What else have we got to do tonight?

CINDY

Sure, why not? When Christ
started he only had an audience
of twelve and look what they
accomplished...

430R INT. BACKSTAGE - NIGHT

430R

(SONG)

The girls quartet is letting out a fine number.

431R EXT. HIGHWAY - NIGHT

431R

Out on the highway the road turns off to the school.
The sheriff's car is sitting in the dark, waiting.

432R INT. BACKSTAGE - NIGHT

432R

thru

thru

440R

440R

The girls' quartet ends and the group comes out and
does the Donald Duck improvisation, which is very
funny.

441 EXT. HIGHWAY - NIGHT

441

The sheriff's car. Only the frogs and the crickets
can be heard. Then the sheriff stiffens and sits up
behind the wheel. Cars can be HEARD coming down the
highway. Six of them. Just as they approach the
turnoff road:

442 The Sheriff turns on his flashing red light and steps
out with a shotgun.

442

(CONTINUED)

442

442 CONTINUED:

SHERIFF

Don't get out of your cars, boys.
I don't even want to know who any
of you are. The only trouble
we're gonna have here tonight will
be your trying to get past me.

No one reacts.

443

443 INT. BERNARD'S CAR - NIGHT

DEPUTY MIKE

What do we do?

BERNARD

Every night Martin checks the
horses. Why not grab him and
hold him until they give you
Barbara back?

444

444 EXT. HIGHWAY - NIGHT

SHERIFF

You all know me... you know I'm
not going to let this happen.
Now just turn around and go home.

445

445 INT. BERNARD'S CAR - NIGHT

POSNER

Okay! Let's pretend to turn back.

They depart.

446

446 INT. BACKSTAGE - NIGHT

(SONG)

The stage and the grand finale. Everyone, dancers,
singers, musicians are all filling the stage with a
wild "Hair" like crescendo.

447

447 OMITTED

448R

448R EXT. SCHOOL - NIGHT

Everyone is pouring out of the auditorium, pleased
and happy with what they've accomplished.

(CONTINUED)

448R CONTINUED:

448R

Kit comes up to Cindy, who is still in her tights from the musical.

KIT

Cindy, can you go down to the barn and tell Martin that Herb needs him as soon as he's finished.

449 OMITTED
thru
455

449
thru
455

456 EXT. CORRAL - NIGHT

456

Down at the last corral, two men are holding Martin tight against the fence, hands over his mouth and gun to his head.

CINDY

Martin, Martin, are you down here?

She comes running around the corner and is grabbed by two men.

457 EXT. CANYON - DAWN

457

Canyon, in the middle of nowhere. Cindy and Martin are being held by the deputy, a second deputy, Stuart Posner and several others from town.

CINDY

This is kidnapping. You can't keep me here.

DEPTUY

You're free to go anytime you like. The boy... we're just holding him for routine questioning.

CINDY

If this is questioning, why aren't we doing it in the sheriff's office?

458 They just smile.

458

CINDY

You have no right to question him. He has the right to call an attorney.

(CONTINUED)

458 CONTINUED:

458

DEPUTY

He'll get to call an attorney.

CINDY

Please. Let him go. Keep me if you like. Do whatever you want with me, but please let him go. He had nothing to do with the birth of that baby... your daughter was six weeks pregnant before she even came here.

459 The men stare at her silently.

459

POSNER

Now who said anyone was interested in talking about a baby?

460 The deputy spits at Martin's face.

460

DEPUTY

Arrogant Injun. How far have you gone with my daughter... did you put your mouth over hers?

461 He kicks Martin.

461

POSNER

That's enough, Mike. We want your daughter back -- not a dead Indian.

462 EXT. SCHOOL GROUNDS - DAY

462

A couple of Posner's men are standing by their car. The sheriff is talking to Jean and Billy.

SHERIFF

If I knew where they were holding them I'd go there immediately... but at this point, they don't trust me any more than you.

463 Barbara edges up and listens.

463

JEAN

I couldn't possibly return her to that man.

(CONTINUED)

463 CONTINUED:

463

SHERIFF

Why not? She can run away again
an hour after she's home... and
in the meantime, the boy and girl
will be safe.

JEAN

Posner won't dare harm them.
He'd be arrested if anything
happened to them.

SHERIFF

Arrested maybe... but convicted
in this town? Not a chance --
and he knows it.

JEAN

What if you're wrong? What if
they do harm the boy?

BARBARA

I'm going back with you.

464 Jean and Billy look at her.

464

BARBARA

He's right. My father could do
anything if I don't go back...
And as soon as Martin and Cindy
are safe... I'll slip away again.

JEAN

What can I say... it seems to make
sense and anyone is free to leave
here anytime they want.

465 Barbara goes off with the sheriff, into his car.

465

466 EXT. CANYON - DAY

466

The deputy sits next to Bernard and takes a swig of
his beer.

467 The deputy takes another swig of beer and looks at
Martin, who stares him fearlessly in the eye. With-
out a word, the deputy gets up, goes over and punches
Martin hard in the stomach.

467

(CONTINUED)

467 CONTINUED:

467

POSNER

I told you to leave him alone.

1ST MAN

What's the matter, Stuart? You
got something against him finding
out what this guy's done with his
daughter?

468 Posner stares for a minute, then realizes he doesn't
care that much and turns away as the deputy hits
Martin again.

468

DEPUTY MIKE

Besides... we're just giving him
a chance to turn the other cheek.

469 The deputy hits again, and Martin goes down.

469

470 Unnoticed, Cindy edges toward a gun leaning against
the car.

470

471 EXT. CORRAL - DAY

471

Kit comes roaring up in the truck.

JEAN

What's wrong?

KIT

They've got Martin in the canyon.
Billy's gone after him.

JEAN

Oh Lord! No!

472 EXT. CANYON - DAY

472

(SOURCE SONG - POSNER'S CAR)

In the canyon - almost at the exact spot where they
had roped the horses - the men are torturing Martin
to force him to admit that he was the father of the
girl's child.

473 OMITTED

473

474 Cindy -- temporarily forgotten -- picks up one of
the guns leaning against the police car.

474

CINDY

(screaming)

Stop it! Stop it or I'll shoot!

475 They turn and look at her.

475

CINDY

You release that boy... or I
swear I will shoot.

476 The men stare at her in disbelief.

476

BERNARD

Never trust a pacifist.

CINDY

I'm no pacifist!

DEPUTY

She can't pull that trigger.

CINDY

I swear it.

477 She SHOOTS into the ground a warning shot.

477

DEPUTY

You think you have the courage
to shoot a man who is looking
you right in the eye?

CINDY

I have all the courage I need,
now untie him.

478 They don't react. The Deputy slowly moves his hand
to his gun in his holster. Slowly he unbuckles it
and moves his hand on the butt.

478

CINDY

Please... Don't make me shoot...

479 The Deputy slips his hand down around his gun.
Cindy is holding the gun in both hands.

479

CINDY

Please... please... I beg you.

480 The Deputy pulls his gun. She FIRES -- hitting him
in the side. Even the crickets are stunned.

480

CINDY

Now free him.

481 They do.

481

CINDY

Get that gun, Martin, and get
in the truck.

482 He gets the gun and his crutches and does as he is
told.

482

CINDY

Start it up.

483 He does.

483

CINDY

Take off. I'll meet you back
by the school.

MARTIN

I won't go without you.

CINDY

They won't harm me. As soon
as you've got enough head start,
I'll follow in the police car.
Now hurry before something goes
wrong.

484 Reluctantly, Martin drives away.

484

CINDY

Give me the keys to that truck.
Move very slow.

485 Posner slowly moves toward the truck. Cindy watch-
ing all of them, takes her eye off the Deputy... who
has not been seriously wounded. His hand creeps to-
wards his gun... reaches it... and FIRES in the air.
Cindy jumps and Dinosaur knocks her down. She sprawls
forward in the dust.

485

POSNER

Bernard! Take that car of
yours and bring him back.

486 Bernard and Dinosaur set out after Martin. Posner
throws Bernard his rifle. 486

Careful... he's POSNER
armed.

487 EXT. HIGHWAY - DAY 487

Martin driving frantically down the highway in the heavy slow truck.

488 Martin looks up. Coming toward him, about a half
mile behind, is Bernard and Dinosaur in Bernard's
Corvette. 488

489 BERNARD 489
Get the rifle.

490 Martin looks through the rearview mirror. A SHOT
whistles through the back window. He hasn't a chance.
He swerves the truck off the highway, into the canyon.
Bernard overshoots the road, backs up and follows in. 490

491 In the woods Martin deserts the truck, grabs the
rifle and takes his crutches and begins to hobble
through the trees, hoping to get lost in the forest. 491

492 Bernard parks. He and Dinosaur leap out with the
rifle. 492

493 CLOSEUP through the cross-hair of the sniper scope.
Martin, unaware that he is having a bead drawn on him
is frantically hobbling through the trees. Bernard
pulls the trigger... just as Martin passes behind a
tree. The SHOT splinters off the tree trunk. Martin,
terrified, drops down. Bernard starts to charge over.
To his amazement, Martin FIRES at him. 493

BERNARD
Well, I'll be damned. The Injun
is shooting back.

494 EXT. CANYON - DAY 494

Back in the canyon the group is standing around the fallen Cindy.

(CONTINUED)

494 CONTINUED:

494

1ST MAN
What do we do with her?

POSNER
Nothing! Let her go!

DEPUTY
Oh no! Not 'til Martin gets
back. She's all the insurance
I got.

POSNER
You're drunk!
(he stops)

495 Something catches his ear. They all turn and look
up the canyon. 495

496 It is an eerie re-creation of the first time Billy
Jack came down this canyon and caught them roping
the horses. Slowly he approaches them... again, only
the echo of his horse's hooves can be HEARD in the
canyon. 496

497 He pulls up his horse. Rises out of his saddle and
crosses up to Cindy. He looks at the Deputy who is
standing next to her, holding his bleeding side. 497

BILLY
Where's Martin?

No one speaks up.

BILLY
(continuing)
Where's Martin?

CINDY
He got away.

498 The other Deputy has slipped his hand on his gun and
starts to draw. He never finishes. Billy swings his
rifle like a baseball bat -- the stock end breaking
the man's jaw with a terrible crack. 498

DEPUTY MIKE
Hold it.

499 Billy looks. Barbara's father took the moment to
place his gun at Cindy's temple. 499

DEPUTY MIKE
Drop your gun or I'll shoot her.

500 Billy is trapped. Slowly he moves the gun right at
the Deputy. 500

DEPUTY MIKE
I won't ask you again.

501 Billy's eyes are deadly calm. 501

BILLY
You don't have to. Go ahead...
shoot her!

DEPUTY MIKE
(puzzled)
What?

BILLY
I said -- shoot her. Pull the
trigger. It's going to be your
last act on this earth.

502 The Deputy is confused. This didn't work out right. 502
He cocks the trigger.

DEPUTY MIKE
You'll kill her... just like
that?

BILLY
No. You'll kill her... and
then I kill you. Just like that.

503 The Deputy doesn't know what to do. 503

BILLY
I'm itching to kill somebody...
It might just as well be you.

504 The Deputy knows he would be a dead man. He drops
his gun. 504

BILLY
Go on home, Cindy!

505 She drives off in the Deputy's car. 505

506 EXT. LAKE - DAY

506

The Sheriff, Deputies, Posner and group, and Barbara are scouting the lake.

SHERIFF

Did you see any shooting?

1ST MAN

No. Just heard it. Then I saw Bernard and Dinosaur pull out of here in the Corvette. I couldn't find a thing.

507 CLOSEUP Barbara. She's walking along the water. Suddenly she stops. Her face goes into shock.

507

CUT TO:

508 Barbara's P.O.V. Martin's crutch is floating on the water. Barbara screams.

508

CUT TO:

509 Blood on the water. Martin can be seen sunk beneath the surface.

509

DISSOLVE TO:

510 EXT. LAKE - DAY

510

They have pulled Martin's body up. He has been shot in the head four times. Barbara is crying. Posner is heading back to his car and the Sheriff crosses over to him. They are putting the wrapped body in a hearse.

POSNER

Was he shot?

SHERIFF

Four times.

511 The Sheriff looks coldly at Posner.

511

SHERIFF

I'll give you twenty-four hours to bring him in, Sutart, then I'm comin' after him.

POSNER

What's the charge?

(CONTINUED)

511 CONTINUED:

511

SHERIFF

Murder.

POSNER

It was self defense. You'll
never make it stick.

512 A Deputy comes over to the Sheriff.

512

DEPUTY

The girl, Barbara. She's gone.

513 EXT. SCHOOL - DAY

513

Jean is holding the cried-out Barbara.

CINDY

It's my fault. It's my fault.
If I would have told, Martin
wouldn't have had to die.

GEORGE

Cindy! You're making no sense.
If you would have told who?
What?

JEAN

(trying to
hush her)

Cindy...

BILLY JACK

Told me that Bernard raped Jean...

514 Cindy stops cold. Jean is equally stunned.

514

JEAN

How did you know?

BILLY

I didn't...

515 Billy heads toward his horse. Jean follows after him.

515

JEAN

Please, Billy... we haven't
crossed over that thin line yet
... if you kill Bernard -- you'll
be doing just what they want.
Can't you see that?

516 Billy is strapping on his gun, impervious to Jean's argument.

516

JEAN

You can't just keep on making your own laws... there's got to be one set of laws that are fair for everybody.

BILLY

Good. When the law is applied fairly to everybody... then I'll turn the other cheek too.

517 He moves to his horse.

517

518 Jean pulls at him, desperate now.

518

JEAN

Billy, don't. You'll be killed. There's a better way to change those people.

519 Billy pulls free.

519

BILLY

Assassination after assassination and they won't even put the same controls on guns that they do on dogs and automobiles... so what the hell makes you think there's going to be any big changes... or little ones?

520 Jean is really frightened now.

520

JEAN

I don't care about all of that. I just don't want you to go out and commit murder. Please! Please, Billy, we'll go someplace else and start over... someplace where it doesn't have to be like this.

BILLY

And just where is that?

521 Jean doesn't know how to reply. Billy, gently, but firmly, takes her hands off of him.

521

(CONTINUED)

521 CONTINUED:

521

BILLY

You tell me what remote corner
of this country... of this
continent... anywhere on this
planet, where men really love
and care about each other...
I'll stop right now and never
touch a gun as long as I live.

522 Jean is frozen. She can't think of any such place. 522
She just looks at Billy, tears streaming down her
face.

BILLY

That's just what I thought.

523 He gets on his horse. 523

BILLY

I'll be back for Barbara.

524 He rides off. Jean knows she'll never see him again. 524

525 EXT. ROAD HOUSE - DAY (MUSIC) 525

A rundown old house. Inside there is a makeshift
bar. It is clearly an Indian whorehouse. Raucous
LAUGHTER and jukebox MUSIC blare into the street..

526 Billy dismounts, moves to the back yard and swings 526
up onto the porch roof. He looks in a series of
windows and stops.

527 Inside, Bernard is in bed with an Indian prostitute 527
.... a young girl, not more than sixteen.

528 Billy slips through the window. Bernard and the girl 528
jump up.

BILLY

(to the girl)

How old are you?

GIRL

Thirteen.

- 529 Billy looks at Bernard. The girl flattens against the wall. Bernard gets up and backs over the nightstand into the wall. Billy's deep hate makes him appear almost indifferent as he just starts moving toward Bernard. 529
- Bernard scrambles to the chair where his clothes are. He comes up with his gun, turns and FIRES at Billy. The first shot misses. Billy doesn't even go for his gun... he just keeps coming on.
- 530 Bernard FIRES again, hits Billy in the stomach. Billy doesn't even break stride... and Bernard never gets another chance. 530
- 531 With almost an Indian scream, Billy brings a karate chop into Bernard's Adam's apple. A sickening snap. Bernard's head falls to one side, as if on a rubber string. He is dead. 531
- 532 EXT. SCHOOL - NIGHT 532
- The school is surrounded by police... local and state troopers, as well as some F.B.I. Reporters are beginning to gather. The Sheriff and several state officials are talking to Jean.
- 533 The Sheriff is handing her several papers. 533
- SHERIFF
- Search warrant -- Federal.
Search Warrant -- State.
Search warrant -- County.
And a court order demanding that Barbara be turned over to the court, pending an investigation into her father's fitness as a parent.
- 534 Jean just looks at the papers. She is beaten and she knows it. 534
- 535 INT. INFIRMARY - NIGHT 535
- Inside the infirmary it is dark. Barbara, Cindy and Kit are watching the Sheriff's men fan out to begin the search.

536 EXT. CORRAL - NIGHT

536

Billy Jack works his way up the corral into the shadows of the barn.

537 INT. INFIRMARY - NIGHT

537

CINDY

(whispering)

C'mon. Let's go back to the Pueblo and wait for Billy.

They turn away from the window to slip away... and bump into someone. Cindy screams.

538 EXT. SCHOOL - NIGHT

538

Barbara's father, going into the pack room, hears the scream and looks up toward the infirmary.

539 INT. INFIRMARY - NIGHT

539

They figure they have run into Billy Jack. He aborts Cindy's scream with his hand.

BILLY

Barb, do you want to go back?

BARBARA

Anything to get outa' here.
Please, Billy. Please don't let me be turned over to them.

540 Billy beckons them to follow. Cindy looks at Billy's clothes, filled with blood.

540

CINDY

Good Lord! You're full of blood.

BILLY

(ignoring her)

Come on!

541 EXT. CORRAL - NIGHT

541

Billy lifts Barbara up on her horse.

BILLY

(to Cindy)

Tell Jean we'll be in touch.

He mounts up and they start out.

- 542 Barbara's father comes around the corner. FIRES two, 542
three more times. Clearly, he is out to kill Billy.
- 543 Billy is pinned down. He sees a truck close by and 543
makes a break for it. Inside the truck are guns. The
Deputy FIRES repeatedly as Billy lunges. Billy makes
it, gets the gun, SHOOTs the Deputy. After grabbing
shells and guns he and Barbara make it to the church.
- 544 EXT. SCHOOL - NIGHT 544

Main entrance. Many more cars are pulling up now...
photographers and newsmen.
- F.B.I. MAN
(to Sheriff)
It went out over the wire
services. It's a big story
now.
- 545 A trooper comes over with instructions from the 545
Command car.
- TROOPER #1
The Governor's sending someone
to take personal charge. They
want everything frozen until he
gets here.
- 546 A trooper comes up from the corral area shouting. 546
- TROOPER #2
They've cornered Billy Jack in
the bunkroom. He shot Barbara's
father.
- SHERIFF
All right. Clear all of the
kids out and seal off the area.
Get me Jean.
- 547 INT. BUNKROOM - NIGHT 547

Billy goes over to the rifle rack and breaks open the
cabinet. There are five or six rifles and shotguns
with plenty of ammunition. He breaks them out and
begins to load them up. Barbara watches the blood
spots in Billy's clothes get bigger.

548 EXT. SCHOOL - NIGHT

548

The kids are being herded behind the automobiles.
Troopers and police form a ring of cover around the
entire area.

SHERIFF

What are we going to do, Jean?

JEAN

He'll die before he'll give
up.

SHERIFF

Can't you talk to him? Try?

She nods her head yes.

549
and
550

OMITTED

549
and
550

551 INT. BUNKHOUSE - NIGHT

551

Rifles are positioned next to every window, ready for
rapid fire. Billy takes a strange small cloth sack
out from inside his chest, holds it to his forehead
for a few moments, as if in prayer... then puts it
back.

BARBARA

You never told me that's in
that thing.

BILLY

My medicine bag? Owl's feathers,
snake teeth... a couple of things.

552 Barbara looks at him puzzled.

552

BILLY

It holds my power... without
it, I would be outside the flow
of life forces.

BARBARA

... Like Samson without his hair.

BILLY

You got it!

(CONTINUED)

552 CONTINUED:

552

SHERIFF'S VOICE

(on bullhorn)

Billy! Billy Jack, can you
hear me?

553 Billy and Barbara look out the window where all the
car lights are being turned on.

553

SHERIFF'S VOICE

Jean is coming in to talk to
you. There's no trick. No
one will try to sneak up. She
just wants to talk to you.

554 They watch Jean come across the lawn, silhouetted
in the headlights and into the room. Nobody knows
what to say. Jean looks at Billy's bloody clothes
Jean goes over and sits on a bunk... still no one
knows what to say.

554

JEAN

I don't suppose you care much
that you're bleeding to death?

555 Billy shrugs.

555

JEAN

(looking at
the police
car lights)

I remember after Martin Luther
King was murdered, Bobby Kennedy
said, 'Whenever any American is
murdered by another... whether
it be done by criminals or
whether it be done legally, by
those in authority... Every
American is endangered and
degraded!'

556 She looks over at Billy.

556

JEAN

Violence breeds violence... it's
so wrong... and yet there's not
a damn thing I can do.

(CONTINUED)

556 CONTINUED:

556

BILLY
(gesturing to the
armed police)
If violence is so wrong... why do
all those 'holier than thou' good
people out there use it to keep the
poor people from getting their share?

557 Jean knows there is little reply.

557

JEAN
They'll kill you, Billy. I wish
there was something I could say
to change that.
(tears come in-
to her eyes)
I've never said it to you, Billy...
but I think you know... I love you.

558 Billy nods his head yes.

558

BILLY
I think you know too.

559 Jean nods her head yes.

559

JEAN
It just seems insane that we must
all have to live without you...

560 The tears choke back the rest of the words. They
sit in silence some more.

560

JEAN
How about Barbara?

BILLY
That's completely hers to
decide.

JEAN
Barbara? Will you come out
with me?

BARBARA
Never.

JEAN
May I ask why?

(CONTINUED)

BARBARA

From the day I was born, 'til
this moment... and every second
in between... my life has been
just one big shitbrick after
another. I just can't take any
more of it... and the way
everything is going... well, as
the Indians say, 'this is as
good a day to die as any'.

JEAN

(to Billy)

You taught her well.

BILLY

An Indian isn't afraid to die.
Don't expect white men to ever
understand that.

JEAN

I understand it... and it's good
... for an Indian.

BILLY

Like the old man said... being
an Indian is not a matter of
blood -- but a way of life.

JEAN

Yes... I understand that, too...
but for people who are mature
enough to make a clear conscious
choice. That's fine for you and
me, but she's a fifteen year old
child who worships the ground you
walk on and now she is going to
die needlessly, just because you
haven't the guts to control your
temper.

561 Tears and anger mix and she can't go on. Silence.
She knows it's hopeless. She gets up and crosses to
the door. Opens it.

561

JEAN

How easy it is for you to die
dramatically. It's a hell of a
lot tougher for us who have to
go on trying.

562 Jean leaves.

562

(CONTINUED)

562 CONTINUED:

562

BARBARA

You know...

BILLY

What?

BARBARA

Oh -- never mind!

563 EXT. SCHOOL - NIGHT

563

A helicopter has landed at the school. The Lieutenant Governor is conferring with the Sheriff and Commander of the State troopers. Heavy trucks and armored equipment are being rolled in.

LT. GOVERNOR

We must make every attempt to take him alive.

SHERIFF

No way.

LT. GOVERNOR

But he's only one man -- it shouldn't be too hard.

COMMANDER

Of course not. We'll throw up some cover fire and move in with tear gas.

LT. GOVERNOR

Can you do it?

COMMANDER

Of course we can do it.

SHERIFF

No. WAY.

564 INT. BUNKROOM - NIGHT

564

Billy has built a shelter of bunks for Barbara. As the police OPEN FIRE, he grabs Barbara and slams her down into it.

BARBARA

But I wanna help load.

BILLY

(in full command)

You so much as peek your head up and I'll knock it off.

- 565 They FIRE from all sides. Billy moves expertly from one window to another. He FIRES to kill, hitting first one, then another trooper who is trying to move closer with the tear gas. Bullets RICOCHET throughout the room, tearing the place up, then Billy hits another trooper. 565
- 566 COMMANDER'S VOICE
(over bullhorn)
Pull back! Cease fire and pull back! 566
- 567 INT. BUNKROOM - NIGHT 567
- BILLY
O.K., you can come out now.
- BARBARA
I don't think I can.
- 568 Billy moves over quickly. She has been shot in the leg. Though it's painful, she smiles at him. 568
- BARBARA
I don't think this dying is everything it was cracked up to be.
- 569 Billy smiles in admiration at her great courage. 569
- BILLY
You crazy little nut...
- 570 He hugs her. 570
- DISSOLVE:
- 571 INT. BUNKROOM - NIGHT 571
- Billy has a gun leveled at the hospital aides who are placing Barbara on a stretcher. Jean stands off to one side.
- BARBARA
(crying)
Billy? Please don't make me go.
Please!

572 He motions the Aides over to the door and comes over to Barbara. She is crying. 572

BILLY

(jokingly)

You don't even have a medicine bag... so how can it be your day to die? No crying now. You go! Period.

BARBARA

About Martin and I... you know -- everything happened and so many people were uptight... and, well, I just want you and everyone to know that -- Martin and me -- 'til the day I die, I'll be glad about us.

573 Barbara pulls out the folded piece of paper Martin gave to her. 573

BARBARA

This is a saying that Martin gave to me... about changing things you can and knowing when you can't. It's the most precious thing I have on this earth... I guess like your medicine bag.

574 Tears are pouring down her face. She thrusts it at him. 574

BARBARA

Here! I want you to have it.

575 Billy takes it and holds the crying girl. She squeezes his neck violently and kisses him on the cheek very hard. 575

BARBARA

You know before when I started to say something?

BILLY

Yes.

BARBARA

Promise not to get mad?

BILLY

Do I ever get mad?

(CONTINUED)

575 CONTINUED:

575

BARBARA

Well, if you die, that'll kill
Jean and the school and everything
she lives for. I don't see why
you'd do that to her when you
love her so... that's all.

576 They take Barbara out.

576

BILLY

She's a good one!

577 Jean remains. Billy looks out at the police blockade.

577

BILLY

The superior white man and his
greed. He's infected every
culture he's ever come in contact
with... all these great
Christians ever gave to the
Indians were venereal diseases,
typhoid, tuberculosis, and
alcohol, so they could get
drunk... even this American
sickness for power to be a
success... to get somewhere in
the world at any cost... and
they call us savages.

578 He loads his rifle.

578

BILLY

I was wrong about Barbara. I
should have made her go.

JEAN

But not about yourself?

579 Billy doesn't answer. Jean starts to the door.

579

BILLY

Jean.

580 She stops.

580

BILLY

Eldridge Cleaver said how I feel
... I went to the white man's
schools and fought the white
man's wars.

(MORE)

(CONTINUED)

580 CONTINUED:

580

BILLY (cont'd)

I've left over half of my soul in his institutions... and that is dead there. Everything they want from now on... they will have to take. Can you understand that?

JEAN

No!... I only know you can't solve everything by violence. It must have been satisfying to kill Bernard. I'm ashamed to admit it, but it was satisfying for me to hear you did. But it was wrong. How many more kids must pay before you can admit you were wrong?

Jean leaves the bunkroom.

581 EXT. SCHOOL - NIGHT

581

LT. GOVERNOR

It's out of control now. They're sending someone on from Washington. The national magazines are coming... if we kill him now... a lot of heads will roll. We've gotta get him out of there alive. Where's that girl?

COMMANDER

She's been in there several times...

LT. GOVERNOR

Then send her in there several more times.

F.B.I. MAN

Can't we bargain with him? Isn't there something he wants?

582 OMITTED

582

583 Posner -- for once -- feels insignificant and steps back.

583

584 INT. BUNKROOM - NIGHT

584

Billy looks outside and sees the Sheriff and Jean coming across the lawn with the Doctor. He raises his rifle.

SHERIFF

We're unarmed, Billy. No tricks.
You have my word.

BILLY

Come ahead.

DISSOLVE TO:

585 INT. BUNKROOM - NIGHT

585

Billy sits against the wall, listening.

DOCTOR

... You will get a fair trial, because the whole world will have reporters watching it and because a lot of politicians will realize it's in their selfish interests to at least go through the form of giving you a fair trial. After it's over you will probably still get the death penalty; but in the meantime, you can have accomplished an awful lot of good.

BILLY

(skeptical)

Like what? Like calling attention to the unbelievably horrible way that Indians are forced to live in this country... and the stupid insensitivity of the whole Indian Bureau.

SHERIFF

If you get killed now... it's a headline in tomorrow's paper and that's it. But if you go through a lengthy trial, millions and millions of people will learn what's happening here. Publicity-hungry Congressmen will hold the investigation... and though they'll probably do nothing, millions more will learn what's going on with the Indians.

(CONTINUED)

585 CONTINUED:

585

BILLY

And then still nothing will be
done about it.

JEAN

How about the school? Could we
get enough money and freedom to
run it for the next five years,
without any interference?

DOCTOR

They'd give you that in a minute.

JEAN

In writing?

SHERIFF

I'm sure they would.

BILLY

Washington entered into 3,419
written treaties with Indians of
every tribe in the nation. It
has broken 3,379 of them.

SHERIFF

I agree with Billy. Promises
don't mean much... but maybe they
will keep some of them. The
important point is that if you
have to go out, you might as well
go out making it count for
something. You will get a
lengthy trial and a lot of
hungry Indian kids will have a
chance to let the world know
about them. There's nothing
else left to say.

BILLY

I'll think on it.

586 They all exit except Jean.

586

BILLY

We're different -- you and I.
Your spirit is more at peace
within you than anyone I've
ever known. Mine has been in
a rage since the day I was born.

JEAN

Not so different!

587 Billy looks at her puzzled.

587

JEAN

When Bernard was on top of me
grunting and slobbering... I
hated more than anyone on this
earth ever hated... that picture
popped into my mind... and each
time I hated even more. And in
my mind, I castrated and
dismembered him and mangled him
a hundred times a day.

588 She is speaking softly, without an outward show of
emotion.

588

589 Billy had never thought of it.

589

JEAN

Even though he's dead now -- I
could never tell you because I
knew how important I was to the
kids... and I knew that their
needs and their lives are more
important than my hate and
Bernard's death. That's why I
could never tell you... but then
... maybe if I had told you...
Martin at least might be alive.
I don't know any more.

590 They look at each other for a long time.

590

BILLY

Tell them I'll give them an
answer in the morning.

591 They stare again. They would like to do more, but
can't.

591

She leaves.

FADE OUT.

FADE IN:

592 EXT. SCHOOL - NIGHT

592

DAWN. All the officials are waiting on the lawn.

593 Jean emerges from the bunkroom and approaches them.

593

JEAN

He wants these conditions. First, that the school be guaranteed to be able to operate without interference for the next ten years, and that I be given a ten-year contract as Directress. Second, he wants Barbara put in my custody as legal guardian.

LT. GOVERNOR

That's all?

JEAN

Also a guarantee that a responsible person will call a press conference every year to publicly announce the progress of the school.

LT. GOVERNOR

He's got it. Call Washington and make sure they'll honor their end of the bargain.

JEAN

We'll wait inside until you know.

594 She goes back to the bunkroom.

594

595 INT. BUNKROOM - DAY

595

Jean enters. Billy sits with the rifle, looking out the window.

JEAN

They're making sure Washington will honor the commitment.

596 Billy doesn't move or say anything.

596

JEAN

Some famous lawyer called from the east... he wants to defend you... free.

597 She can't hold back the tears. She lowers her head and some tears fall to the floor. Silence.

597

598

BILLY

598

You know, I guess the real big difference between you and me is that you still feel the world can be changed... I know it can't!

599

Then a voice comes over the bullhorn.

599

LT. GOVERNOR

Washington says O.K., Billy.
You've got a deal.

600

Billy doesn't move. Jean is trying desperately to say something right... but her pain is so great that she can't control her tears.

600

601

After a long moment, Billy gets up, looks at the rifle and puts it down on the bed... almost an act of self-castration.

601

JEAN

To let them handcuff you and lock you up... I know that's by far, the hardest thing you've ever done... and I know... that you're doing it, only because... you love me... and the children...

602

She can't talk, the tears are breaking her all up.

602

603

Billy comes over and gently reaches down and holds her chin, as tears flow over his hand.

603

JEAN

... I just want you to know that I never thought someone who I knew to be the greatest, could become even greater. (You are ... and you always will be... my magic man...)

604

Billy holds her very close.

604

605

EXT. SCHOOL - DAY

605

Hundreds of townspeople, press, police, all the kids from the school and several hundred Indians are waiting. Billy and Jean come out. The Sheriff moves forward and puts the handcuffs on him. Jean almost dies.

- 606 Light bulbs flash as they go to the car. 606
- 607 Indians along the way, rise as Billy passes. 607
- 608 The Doctor taps one of the kids from the school as Billy approaches. 608

KID

Why is everyone standing up?

DOCTOR

Their Chief is passing by.

- 609 Billy is put into the police car. The Sheriff looks up. The entire roadway, on both sides, for over a quarter of a mile, is lined by Indians and kids from the school. 609
- 610 As the police car, with Billy in it moves by, all except the older Indians raise their fists over their head in a black power salute. 610
- 611 One of the kids starts to sing "Precious Lord". It spreads up and down the line. 611

(SONG)

- 612 As the CAMERA PULLS UP HIGH AND AWAY, we see the police car moving between the lines, with all of the fists upraised, and loud and clear we HEAR them sing ... for they are not finished yet... 612
- 613 The Indians watch, immobile... as if in defeat? 613

FADE OUT.

- THE END -